

THE DIAPASON

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AUSTIN WILL BUILD FOR BOISE COLLEGE

NOVEL FEATURES IN DESIGN

Three-Manual Instrument with a Positif Division for Idaho Planned in Collaboration with Professor C. Griffith Bratt.

Boise Junior College, Boise, Idaho, has placed an order with Austin Organs, Inc., for a three-manual instrument. The organ, which will include a positif division, was designed in collaboration with C. Griffith Bratt, professor of music.

The great, positif and pedal pipes will constitute the "case" of the instrument, with the swell centered back of a thin line of pedal pipes. The organ will be on a bracketed platform projecting from the rear chapel wall. All the ranks will be on three and one-half-inch wind. The console will stand directly in front of the swell at a distance of fifteen feet.

The scheme attempts a blending of old and new principles of design with an all-purpose organ in mind. Several Austin specialties are featured. Among them is the pairing of the large-scale viola and innerbeard flute as the basis of the swell flue chorus and the placement of the cornet mutations in the swell. The trumpets have parallel shallots and are of moderate power.

The stoplist will be as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rauschquint, 2 ranks, 122 pipes.
Mixture, 3 ranks, 183 pipes.
Gemshorn, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Quintadrena, 4 ft., 24 pipes.

SWELL ORGAN.

Viola, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 56 pipes.
Innerbeard Flute, 8 ft., 68 pipes.
Prestant, 4 ft., 68 pipes.
Mixture, 3 ranks, 183 pipes.
Rohrflöte, 4 ft., 68 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Baroque Flute, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Contra Krummhorn, 16 ft., 68 pipes.
Krummhorn, 8 ft., 12 pipes.
Trompette, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.

POSITIV ORGAN.

Suavial (prepared for), 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Oktav, 2 ft., 61 pipes.
Zimbel, 3 ranks, 183 pipes.

CHOIR ORGAN.

Gedeckt, 8 ft., 68 pipes.
Spitzflöte, 8 ft., 68 pipes.
Spitzflöte Celeste, 8 ft., 56 pipes.
Nachthorn, 4 ft., 68 pipes.
Quinte, 2 2/3 ft., 61 pipes.
Waldflöte, 2 ft., 61 pipes.
Fagot, 8 ft., 68 pipes.
Bombard, 8 ft., 24 pipes.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Octave, 8 ft., 32 pipes.
Fifteenth, 4 ft., 12 pipes.
Violone, 16 ft., 32 pipes.
'Cello, 8 ft., 12 pipes.
Violone Fifteenth, 4 ft., 12 pipe.
Gedeckt, 16 ft., 12 pipes.
Gedeckt, 8 ft., 32 pipes.
Nachthorn, 4 ft., 32 notes.
Contra Spitzflöte, 16 ft., 12 pipes.
Quintaten, 16 ft., 32 notes.
Quint (prepared for), 10 1/2 ft., 32 notes.
Super Quint (prepared for), 5 1/3 ft., 32 notes.
Quintadrena (from Great), 8 ft., 32 notes.
Mixture, 3 ranks, 96 pipes.
Bombard, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Contra Krummhorn, 16 ft., 32 notes.
Krummhorn, 8 ft., 32 notes.

LESLIE R. ZEDDIES, the new choirmaster at the Evangelical Lutheran Church of St. Luke in Chicago, was welcomed at a buffet supper given by the choir March 16. At this affair tribute was paid also to Herbert D. Bruening, who led the choir from 1937 to 1951.

MR. AND MRS. HENRY WILLIS ON AMERICAN TOUR



HENRY WILLIS, the eminent English organ builder and descendant of a family distinguished for generations among the world's leading organ builders, has been visiting the United States. In this picture he and Mrs. Willis are shown in Atlantic City, N. J., where they visited the great organ in the Auditorium, one of the largest organs ever built. At the console is Aubrey Thompson-Allen, who used to be with Willis as his assistant and is now with Aeolian-Skinner. In a newspaper interview Mr. Willis praised the Auditorium organ highly and admitted that he was pleased particularly with the diapason chorus on the great, the precise

intonation of the 64-ft. stop and the power and brilliance of the 100-inch reed.

Mr. Willis and his wife arrived from Bermuda on Feb. 2. Accompanied by Emerson L. Richards they visited the New York organs, being M. P. Möller's guests for part of the time. Then they went to Atlantic City and later to New Haven, Hartford and Worcester. This took about a week. Mr. Willis went on to Boston, where he saw the organs around Boston and then went on to Montreal and visited with the Casavants. In Boston he was G. Donald Harrison's guest. Mr. Thompson-Allen accompanied him on the entire trip.

FIVE NOTED ORGANISTS ON AIR UNDER AUSPICES OF A.G.O.

Five recitals by outstanding American organists over station WQXR (AM 1560, FM 93.3) and all affiliated stations have been arranged by the headquarters of the American Guild of Organists. President S. Lewis Elmer announces the series for Saturday afternoons in May, from 4:30 to 5 p.m. The artists presented will be: May 3, Robert Baker; May 10, Claire Coci; May 17, Virgil Fox; May 24, Hugh Giles; May 31, Ernest White.

These Guild-sponsored recitals will be played on the large four-manual Casavant organ at Temple Emanu-El on Fifth Avenue, New York City. The Guild hopes that this will be the first of a longer series of broadcasts. All members of the Guild and friends of organ music are urged to write station WQXR, 229 West Forty-third Street, New York, if they wish the series to continue next fall.

Affiliated stations carrying this program are:

WHLD-FM—Niagara Falls, Buffalo, Ontario area.
WFNF—Wethersfield-Western New York area.

WVBT—Bristol Center-Rochester area.
WHCU—Ithaca, N. Y., area.

WVCN—DeRuyter, Syracuse, N. Y., area.

WVCV—Cherry Valley-Mohawk Valley area.

WFLY—Troy, Albany, Schenectady area.
WHVA—Poughkeepsie-Hudson Valley area.

WQAN-FM—Scranton, Pa., area.

WWNY-FM—Watertown, N. Y., area.

WMSA-FM—Massena, N. Y., area.

WRUN-FM—Utica-Rome area.

WHFL-FM—Olean, N. Y., area.

WFMZ—Allentown, Pa., area.

WBIB—New Haven, Conn., area.

ESTEY ORGAN DEDICATED; GAMMONS GIVES RECITALS

Music-lovers of Burlington, Vt., heard two recitals April 16 and 17 by Edward B. Gammons, guest organist and one of the designers of the new three-manual Estey organ which has just been installed in the First Congregational Church of that city. The organ was dedicated on Palm Sunday in honor of the church's minister, the Rev. Charles Stanley Jones, in recognition of more than twenty years' service to the church and community. Mr. Gammons was responsible, in collaboration with Bertram C. Baldwin, Jr., of the Estey staff, for the organ's tonal design. There are forty-one ranks of pipes, available as forty-nine speaking stops.

Mr. Gammons' program April 16 was as follows: Rigaudon, Campra; Pavane, "The Earle of Salisbury," Byrd; "Basse et Dessus de Trompette," Clerambault; Chorale Prelude, "Praise God, Ye Christians," Buxtehude; Concerto 5 in F major, Handel; Chorale Preludes, "My Inmost Heart Years" and "Whither Shall I Fly," Bach; "God's Time Is Best" and Prelude and Fugue in G major, Bach; Communion, Purvis; "Romance sans Paroles," Bonnet; "A Rose Breaks into Bloom," Brahms; "Regina Coeli Laetare," Titcomb; Chorale in A minor, Franck. April 17 Mr. Gammons played:

"Psalm 18," Marcello; Air and Gavotte, Wesley; "The Musical Clocks," Haydn; "Agnus Dei qui Tollis Peccata Mundi," Couperin; Royal Fireworks Music, Handel; Chorale Preludes, "In dulci Jubilo" and "Christ Lay in Death's Dark Prison," Bach; Sinfonia to Cantata 156, "Behold, I Stand at the Threshold," and Toccata and Fugue in D minor, Bach; Hymntune Fantasy, "The Day Thou Gavest Lord," McKinley; "Ronde Francaise," Boellmann; Folktune, Whitlock; Finale, Symphony 1, Maquaire.

Immediately following this program Dr.

George William Volk of New York and Chautauqua will give a recital at Trinity Episcopal Church, with this program: "Fantasia e Gravement" in G major, Bach; Introduction and Passacaglia in G minor, T. Tertius Noble; "Drifting Clouds" and "Sportive Fauns," d'Antalfy; "The Burgundian Hours" (complete), Georges Jacob; Finale, Symphony 5, Vierne.

After luncheon Claire Coci will give a recital at Calvary Presbyterian Church, playing: Chorale in B minor, Franck;

SAN FRANCISCO READY WITH A RICH PROGRAM

CONVENTION EVENTS LISTED

Performances of Recitalists of Fame, Supplemented by Lectures and Orchestral and Choral Offerings, To Mark A.G.O. Meeting.

Preparations for the biennial convention of the American Guild of Organists in San Francisco June 29 to July 4 have advanced to the stage where the program is virtually completed. A glimpse of the list of events gives assurance of a meeting that contains a wealth of musical food and opportunity for enjoyment of what the Pacific coast offers in scenery. Early indications assure a large attendance, which will include not only organists from Seattle to San Diego, but a good representation from the Atlantic coast and the Middle West. The list of recitalists and lecturers includes a number of the outstanding concert organists of America.

This twenty-first Guild national convention will open with a preliminary recital Sunday evening, June 29, at Trinity Episcopal Church by Harold Mueller, F.A.G.O., organist and choirmaster, whose program will consist of these offerings: Prelude and Fugue in F minor, Bach; Chorale with Variations, "Meinen Jesum lass ich nicht," Walther; Rondo for a Flute Stop, Rineck; Variations, "Weinen, klagen, sorgen, zagen," Liszt; Chorale No. 1, in E major, Franck; Chorale, "O God, Thou Faithful God," Brahms; "Soul of the Lake," Karg-Elert; "The French Clock," Bornschein; "Ricercata quasi Fantasia Sopra B-A-C-H," Van Hulse.

Monday will be devoted to registration until 5 o'clock, when a service of worship music will be conducted at Grace Episcopal Cathedral by Richard Purvis. A feature will be the organ mass "Missa Apostolorum" by Giralomo Cavazzoni, who lived in the sixteenth century; the "Sonata da Chiesa" of Corelli, Schuetz's "Seven Last Words of Christ" and the partita "Christ ist Erstanden" by Mr. Purvis. The choir of Grace Cathedral will be supplemented by a string ensemble from the San Francisco Symphony Orchestra. The same evening a choral concert will be presented at Temple Emanu-El at which Honegger's "King David" will be sung by the San Francisco Municipal Chorus through the courtesy of the Art Commission of the city and county. Dr. Hans Leschke will direct the performance, with Cantor Reuben R. Rinder as narrator, Ludwig Altman at the organ and Violet Fenster Blagg and Dorothy Wines Reed pianists.

Tuesday morning the official opening of the convention will take place at the Fairmont Hotel, followed by a recital by Ernest White and Edward Linzel of the Church of St. Mary the Virgin in New York. The organ will be combined with strings in some of the numbers. Mr. Linzel will conduct and Mr. White will be at the organ for Handel's Concerto in G minor and Sonatas 9, 13 and 15 by Mozart, and Daniel Pinkham's Sonata for organ and strings will be played by Mr. Linzel with Mr. White conducting. In addition both Mr. White and Mr. Linzel will play organ numbers.

Immediately following this program Dr. George William Volk of New York and Chautauqua will give a recital at Trinity Episcopal Church, with this program: "Fantasia e Gravement" in G major, Bach; Introduction and Passacaglia in G minor, T. Tertius Noble; "Drifting Clouds" and "Sportive Fauns," d'Antalfy; "The Burgundian Hours" (complete), Georges Jacob; Finale, Symphony 5, Vierne.

After luncheon Claire Coci will give a recital at Calvary Presbyterian Church, playing: Chorale in B minor, Franck;

**CHAMBER ORGAN BY MOLLER
TO BE SHOWN AT CONVENTION**

A two-manual chamber type organ with ten stops bearing German names has been built by M. P. Möller, Inc., to be exhibited at the San Francisco convention of the A.G.O. The great is composed of an 8-ft. bordun, a 4-ft. oktav and a three-rank cymbel. The stops on the positiv are: Quintaten, 8 ft.; nachthorn, 4 ft.; blockflöte, 2 ft.; oktav nasat, 1½ ft., and schalmei, 4 ft. There are two pedal stops—a 16-ft. quintaten and a 16-ft. regal. All the positiv registers are duplexed on the pedal. The only non-unison coupler is positiv to great, 16 ft. There is a cymbelstern and tremolo. In announcing their intention to exhibit the instrument the builders say:

"Our aim was to produce a small organ with all the essential characteristics of a true organ, yet of chamber music proportions and of a size to be used in a chapel or studio. The result is within the limits of ten stops, two of which are reeds. It is capable of a variety of clear, colorful tone and above all has the prime requisite of an organ, a mixture breaking often enough to keep the tone in each octave of the keyboard individual and yet produce a cohesive blend in the tutti.

"The great is to all purposes the organ. Its pitch line is produced by a large-scale, low-lipped metal bordun. The 4-ft. oktav provides the singing line and a three-rank cymbel lends quality and brilliance.

"The positiv has an 8-ft. quintaten for the unison pitch line. These pipes are of medium scale and are voiced with sufficient twelfth in the tone to assure a blend with pitches above and below. The 4-ft. pitch in this division is the basic line. An open nachthorn provides both the richness and weight necessary to this pitch. The octave and twelfth are tapered pipes. In keeping with the positiv's pitch

the schalmei (reed) speaks at 4 ft., though its resonators are but half that length.

"In producing such an organ, where space and cost are included in the determining factors, the composition of the pedal was not easy to decide. Extension of one or two ranks was a possible answer. Extending manual stops downward was another. From the many possibilities we chose to duplex the stops from the positiv with the pedal. Since power was not the desired thing, the positiv could be considered as a contrast to the great, rather than something to aid it. As a division the stops would be voiced correctly for blend. Since the idea is color, rather than power, it would be only occasionally that all of the positiv stops would be in use on the manuals at one time. That would lower the contrast level. That being the case, some of the positiv stops could for any one performance be considered as belonging to the pedal organ alone.

"In addition to the complete duplex of the positiv there is a 16-ft. quintaten which is a true hybrid between stopped flute and string tone, together with a quarter-length reed sounding 16-ft. pitch."

**NOEHREN OPENS TWO-MANUAL
RIEGER ORGAN IN ANN ARBOR**

Robert Noehren, head of the organ department of the University of Michigan, played the opening recital on a two-manual Rieger organ April 14 in Hill Auditorium. The European-built instrument, which was designed for use in a church, studio or auditorium, was heard in that hall in order that the large number of invited guests might be able to attend. It is a self-contained instrument with three complete divisions and occupies about the same floor space that is required for a grand piano. The action is mechanical.

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"Acoustical Controls and Organ Design in American Church Architecture"

THIS arresting title was the subject of a December 1951 meeting of the Deans and Regents' Conclave of the American Guild of Organists.

A pamphlet reporting this meeting is available and should be read by everyone who takes seriously the full meaning of music in the Church. May we suggest you write to the following address for Pamphlet #4. (Cost: 15¢):

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Mrs. Zabriskie Ends Thirty-Five Years' Service in Omaha

By MARGARET KIEWIT

It was with a deep sense of regret that the congregation of the First Presbyterian Church, Omaha, Neb., learned recently of the resignation of Mrs. E. R. Zabriskie, F.A.G.O. (Louise Shadduck Zabriskie). Mrs. Zabriskie, for thirty-five years organist and for the last twenty-nine years choir director at the First Presbyterian Church, recently moved to Portland, Ore. With her husband and 91-year-old mother, Mrs. Alice Shadduck, she will make her home with her younger daughter, Mrs. Charles Kugel, and her family.

Mrs. Zabriskie, one of Omaha's outstanding teachers of piano, violin, organ, harmony and theory, has exerted a great influence on the lives of her pupils and choir members and on the musical program of the church she served. She expanded the musical resources from a quartet to a combined youth choir of 135 voices, composed of children of kindergarten age through high school, and a chancel choir of fifty members. The chancel and high school choirs sing regularly at the Sunday morning services and the youth choirs on festival days. Mrs. Zabriskie formed an orchestra which played for the Sunday-school services and instituted the traditional Christmas candle-lighting service, which takes place on the Sunday evening before Christmas, and the custom of singing carols and hymns to "shut-ins" of the congregation in the early hours of Christmas morning.

Mrs. Zabriskie studied violin with Hans Albert and Robert Cuskaden in Omaha and organ with Ben Stanley, who served for many years at Trinity Cathedral. She studied violin with Arthur Hartman and piano with Carl Boehm in Berlin; organ and theory with Clifford Demarest, harmony and counterpoint with Warren R. Heden and organ with Clarence Dickinson in New York. She is a charter member of the Nebraska Chapter, A.G.O., serving as its dean for two seasons (1923-1924 and 1924-1925). She took her examinations for A.G.O. in 1918 and for the F.A.G.O. in 1921. Mrs. Zabriskie worked with the company which installed the large organ that had been in the Joslyn home in the concert hall at the Joslyn Memorial Art Museum and was one of the first organists to serve at the Memorial. She has given many recitals and has dedicated many organs in the vicinity of Omaha. She also found time to serve as president of the Altrusa Club and is a member of various Omaha musical clubs.

Mrs. Zabriskie and her mother shared honors as the outstanding mother and daughter at a banquet in May, 1947, at the church she has served so long and well. Her pastor, Dr. Thomas R. Niven, writes of Mrs. Zabriskie: "As the pastor of the First Presbyterian Church of Omaha it has been my privilege to work with Mrs. Zabriskie through the past fifteen years. I want to testify that I have never worked with a more congenial and more conscientious woman. Mrs. Zabriskie always sensed what we were attempting to accomplish in our services, with the result that our anthems and our solos have never been simply performances, but great spiritual contributions. As her minister and partner in the great task of conducting people in holy worship I have always found her to be one of the rarest and finest of people. Her memory will be kept sacred throughout the years in this church. All who have worked with her rejoice in her wonderful spirit and her Christian attitude. She has left a lasting impression upon hundreds of young people who have sung in our choirs or played in our Sunday-school orchestra and left in their minds an indelible memory of the finest type of stewardship of talents."

Mr. and Mrs. Zabriskie have another daughter, Mrs. Richard O. Fischer of St. Louis. Mrs. Fischer (Betty Zabriskie) is an accomplished cellist.

ROBERT T. BENFORD, organist and choir director of the First Methodist Church of Peru, Neb., presented an Easter cantata entitled "The Easter Carol" on Palm Sunday morning. It was given from manuscript and was composed by the director. The cantata includes some of the better-known Easter carols.

MRS. LOUISE SHADDUCK ZABRISKIE



BACH FESTIVAL IS PRAISED BY THE KALAMAZOO CRITICS

The Kalamazoo, Mich., Bach festival, a community project sponsored by Kalamazoo College, was held in Stetson Chapel March 21, 22 and 23. It was under the direction of Henry Overley.

The opening event Friday evening was a program of concerti and cantatas. The Concerto in E major for violin and strings was played by Voldemars Rushvics with the Bach Festival Symphonic Orchestra, Mr. Overley conducting. This was followed by the Concerto in C major for two claviers, played by Frank K. Owen and Harry B. Ray. The festival chorus and orchestra were then directed by Mr. Overley in Cantata 11, "Praise God in All His Splendor," and Cantata 104, "Thou Shepherd Beautiful."

The "Passion according to St. Matthew" was the featured work Saturday afternoon and evening. The chorus and orchestra were assisted by Mr. Owen, organist; Heinz Arnold, harpsichordist; the choir boys of St. Luke's Episcopal Church and guest soloists. A review of the performance in the *Kalamazoo Gazette* said: "Those who heard this, the third presentation of the Johann Sebastian Bach master work, heard a tremendous drama given with skill, complete understanding and musical competence. *** The chorus of seventy men and women sang in a fashion that showed both training of top order and a response from the heart of the profound message of the work. *** It is easy to write in superlatives but not so easy to be convincing in their use. This is one time when unstinted praise is the only honest course."

The festival closed Sunday with an organ recital by Dr. Heinz Arnold of the faculty of Stephens College, Columbia, Mo. Dr. Arnold's program was as follows: Prelude and Fugue in E major, Buxtehude; Elevation, Couperin; Trio-Sonata I and Dorian Toccata, Bach; Three Preludes on the Passion Chorale, Strungk; Zachau and Bach; Prelude and Fugue in D major, "O Mensch, bewein dein Sünden gross" and Prelude and Fugue in E minor. The *Kalamazoo Gazette* made these statements regarding Dr. Arnold's playing: "There was a spirit underlying his interpretations of more than ordinary virility. It struck through to create a bond between him and his audience which he knit closer by his crystal clearness of execution, his definite treatment and his surpassing virtuosity. Even while it all left listeners a little astounded it did not separate them in spirit, for Dr. Arnold played for his listeners, not to them."

BACH MASS SUNG IN PARIS UNDER PENDLETON'S BATON

Bach's B minor Mass, sung by the Paris Philharmonic Choir and played by the conservatory orchestra, under the direction of Edmund Pendleton, organist and choir director of the American Church in Paris, packed the Salle Pleyel March 10 with an enthusiastic audience. The soloists were: Flore Wend, Swiss oratorio singer; Solange Michel, Jeanne Collard and Jean Giraudou of the Paris Opera and André Vessières of the French Radio. Maurice Duruflé was at the organ. Michel Boulois, music in-

spector for the city of Paris and critic on the *Guide du Concert*, declared that Mr. Pendleton "now takes his place among conductors of an exceptional class."

The tradition of giving Handel's "Messiah" in English every December in Paris has been established by Mr. Pendleton. Under the patronage of the American and British ambassadors and the French government's ministry of foreign affairs, this season's "Messiah," conducted by Mr. Pendleton in the Salle Pleyel, enlisted the services of the combined choirs of the American Episcopal Cathedral, the American Church and the British Embassy Church, in addition to the Philharmonic Choir and the Pasdeloup Orchestra. The soloists were: Mattiwilda Dobbs, young colored American soprano who recently won first prize at the Geneva international competition; Marie Powers, John Kentish of Sadler's Wells Theater, London, and Michel Roux of the Paris Opera.

ORGAN INSTITUTE SESSION AT THE UNIVERSITY OF TEXAS

For the first time the Organ Institute will conduct a summer session away from its home base of operations in Andover, Mass., holding sessions at the University of Texas in Austin from July 7 to July 26. This special three weeks' session will be followed by the regular session at Andover, also of three weeks' duration, from July 28 to Aug. 16.

The facilities at the University of Texas, which include air-conditioned buildings, are ideal for a summer school and particularly for the master classes and organ concerts which are a regular part of the Organ Institute's course of instruction. The 100-stop Aeolian-Skinner organ is installed in a recital hall suitable for organ recitals and chamber music. A large number of practice organs will be available in air-conditioned rooms.

A new feature of the course of instruction will be a series of lectures by Dean E. W. Doty of the College of Fine Arts and other members of the University of Texas faculty. Still another innovation will be a second course of instruction consisting of daily seminars in the working of Guild examination papers.

The Texas session will afford opportunities for visits to historic San Antonio, with its Mexican Village, sixteenth-century Spanish missions, the ranch country and the mountains of western Texas. One of the pleasantest features of Austin in the summer is the famed Barton Springs pool fed with invigorating spring water at 65 degrees the year round.

The faculty for the Austin session will consist of E. Power Biggs, E. W. Doty, Arthur Howes and Ernest White. The faculty for the Andover session will consist of Arthur Howes, Arthur Poister, Carl Weinrich and Ernest White.

JEAN LANGLAIS, from the Basilica of Sainte Clotilde in Paris, will give a recital at the Cleveland Museum of Art Friday, May 9. His program will include: Chorale from the Sixth Sonata, Mendelssohn; Pastorale, Franck; "Messe des Pauvres," Satie; "Prayer," Falcinelli; Toccata on "Veni Creator," Litaize; "Hommage a Frescobaldi," Langlais.

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ARTS FESTIVAL OPENS NEW
REDLANDS MUSIC BUILDING

Under the direction of Dr. Leslie P. Spelman, acting head of the school of music, the first spring festival of the arts at the University of Redlands, Redlands, Cal., was held the week of April 20. A series of events including art, dance, drama and music celebrated the completion of Watchorn Hall. Sunday afternoon, April 20, a choral and orchestral concert was given featuring the first performance of a symphony based on Indian themes by Jack Frederick Kilpatrick, a graduate of the school of music of the University of Redlands. On the afternoons of Tuesday, Wednesday and Thursday the students of the school of music were heard in a series of recitals. The program Wednesday was by the organ students and was as follows: Prelude, Fugue and Chaconne, Buxtehude (Marguerite Hynes); Chorale Prelude on "Jesu, meine Freude," Stanley (Constance Klamroth); Improvisation on "King's Weston," Margaret Whitney Dow (Jerry White); Chorale Prelude on "Our Heavenly Father," Paul Pisk (Viola Haight); "Te Deum," Langlais (Larry King); Suite, Max Miller (Roy Reed); "Bohemian Carol," Poister, and "A Young Girl in the Wind," Charles Marsh (Tedd Schilling); Finale from Symphony 1, Vierne (John Donney).

Watchorn Hall will be used to house part of the activities of the school of music in addition to the present Fine Arts Building and the Memorial Chapel. The new building contains studios for teaching, music library, practice rooms and a small auditorium in which a three-manual organ is to be installed later.

THE FOURTH OF A SERIES of choral evensong services was held at St. Mark's Church-in-the-Bouwerie, New York, April 9. St. Mark's choir of thirty voices sang the Bach motet "Jesus, Priceless Treasure." During Bach's life it was the custom to have a light continuo played during the singing of the work. This custom was followed at this performance, with John Upham, assistant organist at the Cathedral of St. John the Divine, at the organ. David F. Hewlett, organist and choirmaster of St. Mark's, conducted the motet and played for the remainder of the service.

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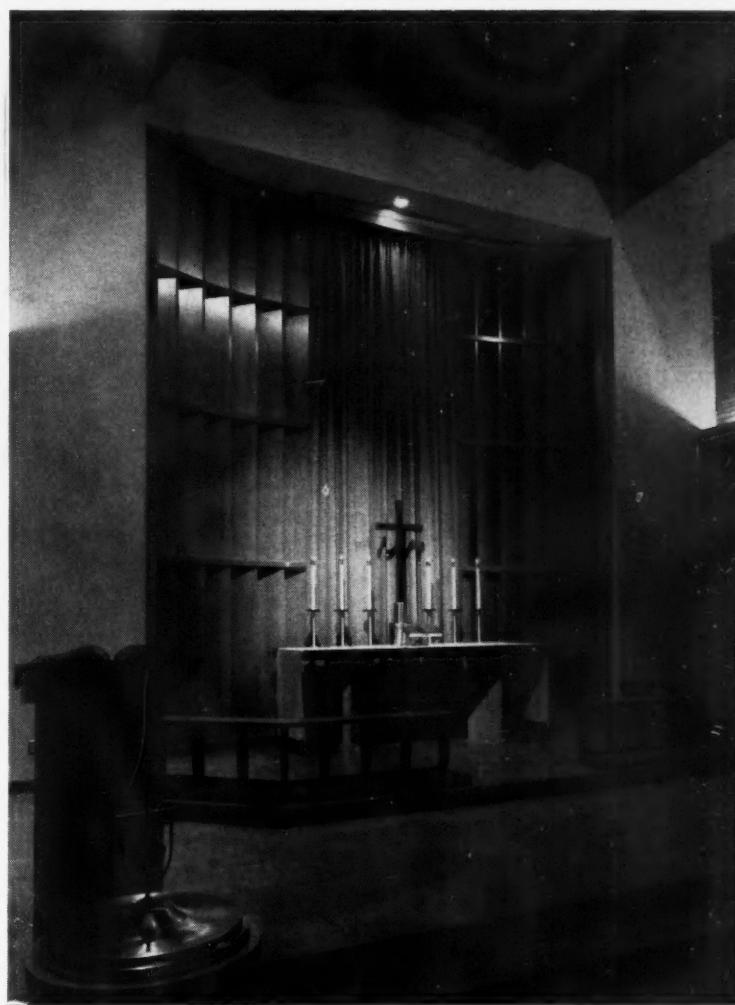
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MOLLER FINISHES SIX
NEW THREE-MANUALS

RECENT SHIPMENTS LISTED

First Presbyterian Churches of Lynchburg, Va., and Jackson, Miss., Among Those Receiving Instruments—The Stoplits.

A three-manual organ for the First Presbyterian Church of Lynchburg, Va., is one of a group of instruments shipped recently by M. P. Möller, Inc. Others which have been completed are for the First Presbyterian Church, Jackson, Miss.; the Third Christian Reformed Church, Paterson, N. J.; the First Presbyterian Church, Lambertville, N. J.; Christ Church, Greenwich, Conn., and Trinity Methodist Church, El Paso, Tex. The Greenwich instrument was described in the January, 1951, issue of *THE DIAPASON* and the stoplist of the El Paso organ appeared in December, 1950.

The organ for the First Presbyterian Church of Lynchburg was installed in April. The organist of that church is Bernard Williamson. The resources of the instrument are as follows:

GREAT ORGAN.

Principal, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 notes.
Principal, 2 2/3 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Chimes, 25 notes.

SWELL ORGAN.

Rohrbourdon, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flauto Celeste, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 85 pipes.
Piccolo, 2 ft., 73 notes.
Cymbal, 3 ranks, 183 pipes.
Fagotto, 16 ft., 85 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 notes.
Clarion, 4 ft., 73 pipes.
Chimes, 25 tubes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 73 pipes.
Nachthorn, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.
Harp, 49 bars.
Tremulant.

PEDAL ORGAN.

Open Diapason, 16 ft., 56 pipes.
Gamba, 16 ft., 32 notes.
Rohrbourdon, 16 ft., 32 notes.
Erzähler, 16 ft., 32 notes.
Principal, 8 ft., 32 notes.
Viola da Gamba, 8 ft., 32 notes.
Rohrbourdon, 8 ft., 32 notes.
Erzähler, 8 ft., 32 notes.
Principal, 4 ft., 32 notes.
Mixture, 3 ranks, 96 pipes.
Trombone, 16 ft., 32 notes.
Fagotto, 16 ft., 32 notes.
Harmonic Trumpet, 8 ft., 32 notes.
Trompette, 8 ft., 32 notes.
Harmonic Clarion, 4 ft., 32 notes.
Clarion, 4 ft., 32 notes.

The organ which went to the First Presbyterian Church of Jackson, Miss., in February replaces a Pilcher instru-

ment. Its scheme includes the following registers:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes, 21 notes.

SWELL ORGAN.

Geigen Diapason, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Gambe Celeste, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 85 pipes.
Rohrflöte, 4 ft., 73 notes.
Octave, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Octave Oboe, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.
Viole Dolce, 8 ft., 73 pipes.
Unde Maris, 8 ft., 61 pipes.
Cor de Nuit, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 notes.
Cor de Nuit, 2 ft., 61 notes.
English Horn, 8 ft., 73 pipes.
Chimes, 21 bells.

PEDAL ORGAN.

Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Rohrbourdon, 16 ft., 32 notes.
Principal, 8 ft., 44 pipes.
Bourdon, 8 ft., 32 notes.
Rohrflöte, 8 ft., 32 notes.
Rohrflöte, 4 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Sub Trumpet, 16 ft., 32 notes.
Trumpet, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

HOBART A. WHITMAN DIES
AT HOME IN ASHEVILLE, N. C.

Hobart A. Whitman, F.A.G.O., organist of the First Presbyterian Church of Asheville, N. C., died at his home April 14 after an illness of several months. Mr. Whitman was 47 years old. A story about his unusual career as a musician and hydrologist appeared in the April issue of *THE DIAPASON*.

Mr. Whitman's funeral was held April 16 at the church which he served. James S. Dendy, one of his former pupils, played a thirty-minute program of selections which Mr. Whitman often had used in church. Two of his favorite hymns—"Dear Lord and Father of Mankind" and "O Master, Let Me Walk with Thee"—were sung by the choir and congregation.

Mr. Whitman is survived by the widow and two children—Hobart A., Jr., and Helen Elizabeth.

JAMES S. DENDY WILL PLAY
AT UNIVERSITY OF CHICAGO

James S. Dendy, organist and choirmaster of Grace Episcopal Church, Hinsdale, Ill., will be sponsored in a recital Tuesday, April 11, at Rockefeller Memorial Chapel, University of Chicago, by the Illinois Chapter, A.G.O. The program will begin at 8:15 and is open to the public. Mr. Dendy will play the following selections: Chaconne in F minor, Pachelbel; Canzona in C major, Frescobaldi; Chorale Prelude, "Von Gott will ich nicht lassen" and Prelude and Fugue in C major, Bach; Sonata 2, Hindemith; "Elegy," Hobart Whitman; Chorale in E major, Franck.

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21	I Suffered With Great Heaviness.....
23	Thou Very God and David's Son.....
45	To Thee He Hath Shown.....
65	All They From Saba Shall Come.....
78	Jesus, Thou My Worned Spirit.....
79	God, The Lord, Is Sun and Shield.....
80	A Stronghold Sure.....
93	If Thou Wilt Suffer God To Guide Thee.....
102	Lord, Are Thine Eyes Not Searching For The Righteous.....
106	God's Time Is The Best.....
118	O Jesus Christ, My Life and Light.....
135	O Lord, This Grieving Spirit.....
140	Sleepers, Wake!.....
146	We Must Through Great Tribulation.....
180	Beautify Thyself, My Spirit.....
188	In God I Place My Faith and Trust.....
192	Now Thank We All Our God.....
198	Ode of Mourning.....

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**UTICA ORGANISTS HEARD IN
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Under the leadership of John L. Baldwin, Jr., organist and choirmaster, there was a series of five Sunday afternoon organ recitals at Grace Church, Utica, N.Y., in Lent. The programs were played by Utica organists rather than outside recitalists on the theory that music-lovers in that city would be interested in hearing the kind of recital that could be played by a busy local person whose time had to be devoted mainly to activities other than organ playing.

Mr. Baldwin gave the first recital March 2. A number of chorale preludes by Bach and one by Buxtehude were supplemented by the Bach Prelude and Fugue in B minor and the Passacaglia and Fugue. Added to this were compositions of Reger, Alain and Franck.

The second recital took place March 9 and was played by George S. Davis of Calvary Church. The Bach chorale preludes which opened the program were "I Cry to Thee, Lord Jesus Christ," "If Thou but Suffer God to Guide Thee" and "O God, Be Merciful to Me." Other numbers included on the program were by Bonnet, Karg-Elert, Rowley, Matthews, Titcomb and Bedell. On March 16 Albert Bowen of Trinity Lutheran Church played the following program: Pastore, Bach; Passacaglia, Fischer; Chaconne, Blow; Concerto in B flat, Handel; "My Heart Is Filled with Longing," Telemann; "Praise to the Lord, the Almighty," "O Lord, Be Merciful to Me" and "We All Believe in One True God," Bach.

George Wald, organist of the First Presbyterian Church, was heard March 23. For his program he chose selections by Buxtehude, Walther, Pachelbel, Bach, Schumann, Titcomb, Howells, Peeters and Franck. The last recital of the series was played March 30 by James P. Autenrieth of Plymouth Congregational Church. His program was as follows: Prelude and Fugue in G major and two "Schübler" Chorale Preludes, Bach; Two Chorale Preludes, Brahms; "Fling Wide the Gates," Pepping; Psalm Prelude, Howells; Theme and Variations, Andriessen; Chorale, Honegger; "In Paradisum," Lesur; "Grand Choeur Dialogue," Gigout.

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Danish Organs, Old and Modern, As Seen by English Visitor

By J. R. KNOTT

The writer is making this attempt to describe the modern Danish organ, in response to several requests from his American friends. What is written is based on a quarter of a century's study of the history and development of the organ in England, on the continent, in Scandinavia and to a lesser extent (never having had the good fortune of visiting your country) the United States.

At the outset it should be stated that the only effective way in which to study objectively a native school of and native ideals in organ building is to see, hear and play its organs. As this is not always possible, it is hoped that the following notes will be accepted by readers as an honest effort to describe the modern Danish organ as it appeared to an English organ enthusiast. Why do I emphasize this? Because in England, America, on the continent and in Scandinavia there are contrasting and strongly held schools of thought in organ building and as to what an organ should sound like.

To appreciate why the modern Danish organ is, I must take you back some years and trace developments. Continuity and tradition often are very great assets and so far as Danish organ building is concerned they have both in a very marked degree. Two landmarks are the organs at Frederiksborg Castle and Roskilde Cathedral, the first being a wonderfully preserved "house" organ, on which basis its scales and tone must be evaluated, and the second being the beautiful preservation of Raphaelis' organ of 1555. Neither Compenius (who built the "house" organ for the Duke of Braunschweig-Wolfenbuttel Heinrich Julius in 1609) nor Raphaelis was a Dane. Organ building in Denmark was carried out by German masters under "privilege" and no doubt they had many Danish pupils. Raphaelis was commissioned to build the organ for Roskilde Cathedral and it is probably true that he did not build more than one other organ in Denmark. Compenius built only the "house" organ which was given to the Danish King Christian IV, subsequently. Records have it that Compenius was present when the organ was moved to Frederiksborg Castle but that he died before the work was completed. These two organs are available today, having been handed down to us without any spoiling of their fundamental characteristics.

American readers are fortunate in that they have available to them some good recordings of the Compenius organ and a very informative leaflet describing the instrument. The original organ by Raphaelis at Roskilde contained twenty-seven stops and was preserved unchanged for nearly 300 years—strong testimony to the good construction of pipes and action and to its custodians throughout that time. It was not until 1833 that the organ was reconstructed, albeit without spoiling its old character. It is also a fact that Danish builders later took inspiration (or was it impulse?) from the German school, and naturally toward the end of the nineteenth century the sliderless chest became more and more common in Denmark (in new organs and rebuilds), plus a variety of pneumatic assisted, tubular-pneumatic or electro-pneumatic actions and transmissions, etc.

Tonal changes also were introduced. Leaving considerations of organ building and design, let us think for a moment of the musical literature of the organ and its exponents. In Dietrich Buxtehude, a Dane (born in Helsingborg in 1637, died in Lübeck, 1707) we have a father of the art of organ composition and organ playing, one whose reputation and skill were such that no less a genius than Bach walked 200 miles to Lübeck to hear the master play. Other names to be borne in mind are Samuel Scheidt (1587-1654), Pachelbel (1653-1706) and Praetorius (1571-1621).

These old organists were technically familiar with the construction of the organs they played and designed, so that we are assured that in their day the organs were maintained at the peak of efficiency. Readers who have played the music of, say, Buxtehude know that the

technical demands on both the player and the instrument are not inconsiderable even when playing on an organ with a modern pedalboard and electric action.

Can we not therefore safely assume that these old organs were not lacking in any tonal refinements or other attributes of the period? Such organs must have inspired much of the organ music composed (although it must not be forgotten that much music was also written expressly for teaching purposes). In the view of many the Danish organ underwent a period of debasement, inclining to romanticism in organ playing and composition, and a departure from the pure organ tones of the early masters. In fact today, after the rebuild by Frobenius in 1926, the organ contains the original Raphaelis soundboards in the rückpositiv, with nine speaking stops. In 1926 Messrs. Frobenius replaced other windchests with their new and improved slider soundboards.

At Hillerod the Compenius organ of 1609 is carefully preserved, is often heard on the radio and, as previously noted, has been recorded. These two organs serve to illustrate the unbroken link with the early organ builders.

In that period of time which came to be known as the "baroque period" it is difficult to speak of any national Danish organ building. Personalities were such that it must have been dominated overall by the North German builders, who were working in Denmark under royal privilege and who very often remained after their first commission and made their life's work to build organs in Denmark. We think of Nicolaus Maas *circa* 1600-1615, Johan Lorentz (1615-1650), Hans Christoff Fretsch (1655-1659), Johannes and Peter Petersen-Botzen (1674-1719) and Lambert Daniel Carstens (1721-1744). The importance of the two organs cited becomes apparent when we realize that scarcely any organs remain to show the work of the above builders, apart from some fine cases and certain stops by Carstens in the great organ at Aarhus Cathedral.

We now turn to Germany, where, after the first world war much thought was devoted to the desirability of obtaining a true and historical impression of keyboard music composed in the sixteenth and seventeenth centuries. The late Dr. Oskar Walcker of E. F. Walcker & Co., Ludwigsburg, actually constructed an organ based on the descriptions left by Michael Praetorius in his "Organographia" (1614-1620). Recitals of music by Praetorius and other composers of the period created wide interest as revealing these works in an entirely new light. As a result many organs of this type began to be built in Germany and soon after the Organ Club was founded in London (1926) we hear of the movement in Germany known as "Die Arbeitsgemeinschaft für die Orgelbewegung." Hans Jahn (Hamburg) and Carl Kemper (Lübeck) were among the first to strive for this revival of the classic organ of the sixteenth and seventeenth centuries and I well remember my joy in hearing and examining Hans Jahn's organ in the old Christian Church at Altona in 1928, where under the masterly hands of Dr. Paul Kickstat the music of Buxtehude, Pachelbel and Bach took on an altogether new quality, revealing much more of the music than I had previously known. Harms was Jahn's collaborator from the early '20s and Harms' death deprived the organ world of a very great mind which had been brought to bear on the restoration of pure organ tones in their relation to organ music.

The stop-list of the Altona organ is as follows:

HAUPTWERK (GREAT).

Bordun, 16 ft.
Quintade, 16 ft.
Gedakt, 8 ft.
Querflöte, 8 ft.
Italienisch Principal, 2 ft.
Glockenton, 2 and 1 ft.
Principal, 8 ft.
Oktav, 4 ft.
Rauschpfeife, 2 ranks.
Mixtur, 5 ranks.
Rohrflöte, 4 ft.

OBERTWERK (SWELL).

Gedakt, 8 ft.
Gedakt Flöte, 4 ft.
Cymbel, 2 ranks.
Dulcian, 8 ft.
Dulcian, 16 ft.
Principal, 8 ft.
Oktav, 4 ft.
Oktav, 2 ft.
Scharf, 5 ranks.

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UNTERWERK (CHOIR).

[This was not a rückpositiv, strictly speaking.]
Quintade, 8 ft.
Krummhorn, 8 ft.
Gemshorn, 4 ft.
Nasat, 2 1/2 ft.
Blockflöte, 2 ranks.
Terzian, 2 ranks.
Siffloete, 1 ft.

PEDAL ORGAN.

Subbass, 16 ft.
Gedakt, 8 ft.
Dulcian, 16 ft.
Trompete, 8 ft.
Clarin, 4 ft.
Principal, 8 ft.
Principal, 4 ft.
Principal, 16 ft.
Rauschpfeife, 4 ranks.
Nachthorn, 2 ft.

The dulcians are reed stops and not to be confused with "dulciana." There are no borrows or extensions. All have slider soundboards and very low wind pressure. The manual action is tracker and the pedal pneumatic.

Both Dr. Ernst Ebhardt and Dr. Fred

Hamel of the "Orgelbewegung" had advised me to hear this organ and I am very glad that I took their advice. It has been an unforgettable experience—some two and a half hours of organ music in an unheated church, seated on a hard, straight-backed bench, seemed like fifteen minutes.

This movement spread simultaneously in Denmark and Frobenius in his reconstruction at Roskilde (1926) replaced certain barless chests with slider soundboards of a new construction. The growth of the "severe" school of organ playing in Denmark went hand-in-hand with a return to severely classical design in organs and so, today, we have two contemporary Danish organ builders—Th. Frobenius & Co. of Copenhagen, and Marcusen & Sons of Aabenraa, who, except in certain very few cases, design and construct new organs entirely on classical lines (tonally), played through mechanical action, with pipes planted on slider soundboards.

[To be continued.]

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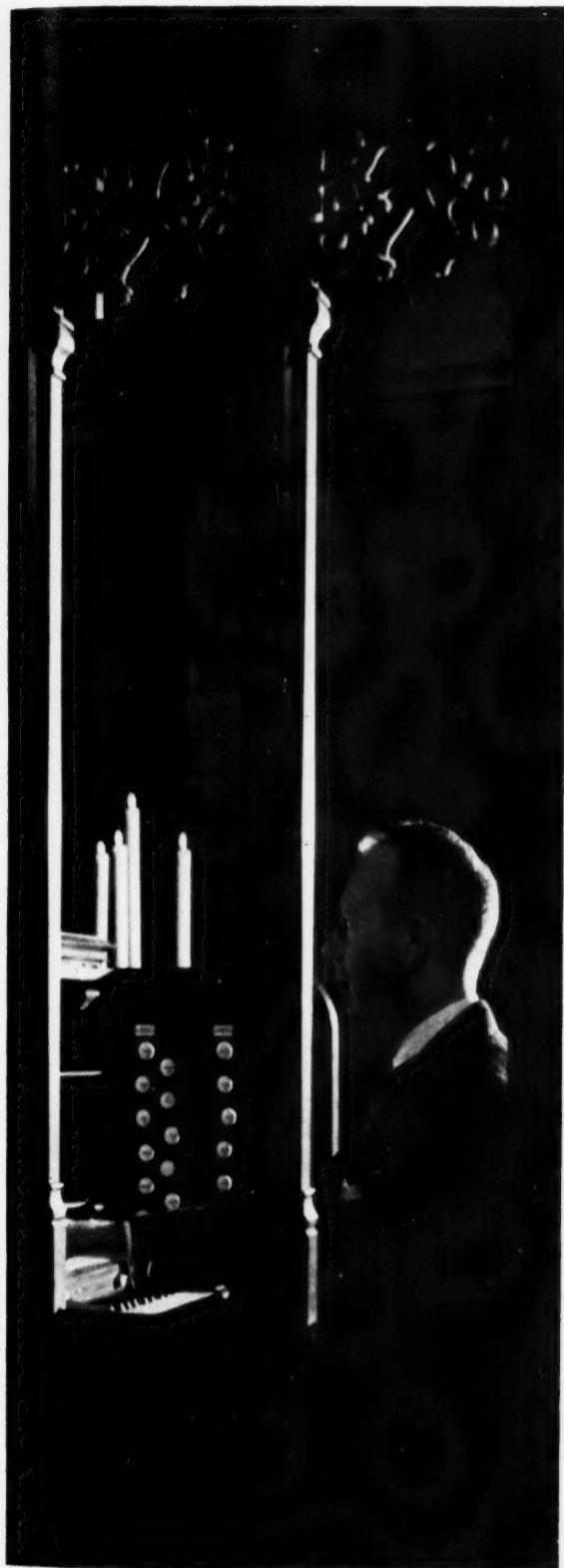
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All aboard for San Francisco! Another great biennial national convention of the A.G.O., the first to be held on the Pacific coast, anticipated with keen expectancy for such a long time, will be realized in only two months—June 30 through July 4.

Here are a few reminders: Official convention headquarters, Fairmont Hotel, on famous Nob Hill; registration fee, \$15; ticket for banquet, \$5; more than ten hotels available with rates from \$3.50 and up for single rooms and \$5 and up for double rooms; address all applications to A.G.O. Housing Bureau, Room 200, 61 Grove Street, San Francisco 2.

Walter A. Eichinger, F.A.G.O., will play the test pieces for the 1953 Guild examinations; another fellow will be given the associateship examination in practical work at the organ, as a demonstration of all the procedures. The written work of another "candidate" will be shown on a screen by the "tachistoscope" and corrections will be made in full view of the audience. Dr. Leslie P. Spelman, F.A.G.O., and others will speak on the examinations and emphasize their practical value. Recitals by some of the "top-flight" recitalists in the Guild will be a prominent feature. Choral work, too, will be brought to the fore, and the vital importance of this part of the national program of the A.G.O. will be called to the attention of all delegates by J. William Jones. West coast choir directors have been invited to attend the convention. Alfred Greenfield's learned address on Handel's "Messiah" will be of special interest in view of his extensive experience as conductor of the Oratorio Society of New York. Dr. Leo Sowerby will conduct members of the San Francisco Symphony Orchestra on the evening of July 2 in his new Concert Piece for organ and orchestra, with E. Power Biggs at the organ.

The Guild service at Grace Cathedral, Richard Purvis organist and master of the choir, with an address by Bishop Block; Honegger's "King David" at Temple Emanuel by the San Francisco Municipal Chorus, Dr. Hans Leschke conductor and Ludwig Altman organist, with Canor Reuben R. Rinder as narrator; the Promenade concert at the California Palace of the Legion of Honor; the mass at Old St. Mary's Church; the visit to Stanford University; various tours about San Francisco and vicinity and many other attractions yet to be announced will make this convention historic, and all members who are so fortunate will count this as among their richest professional experiences.

The pre-convention expansion drive continues in full force and at a recent meeting at national headquarters 304 were added to the membership of the Guild. It is of particular interest that forty-two of these were reinstated, again pointing up the value of having so many additional chapters, making it possible for members of the A.G.O. to attend chapter meetings without too much travel.

Chapters just organized are: Portsmouth, Va.; Corpus Christi, Tex., and Lake Shore (Kenosha), Wis. The announcement by Hugh Giles merits earnest attention. Will all to whom the A.G.O. recital broadcasts are available please inundate station WQXR with "fan mail"?

The president's luncheon to deans, regents, regional chairmen and state chairmen will be served at the Fairmont Hotel

July 3, following the conference of regional chairmen with national officers. No business will be transacted at the president's luncheon—just a grand social occasion.

"Westward Ho for A.G.O.!"
S. LEWIS ELMER.

Oklahoma Chapter 30 Years Old.

The Oklahoma Chapter met at St. Paul's Methodist Church in Tulsa April 1. This was the thirtieth anniversary of the chapter, organized March 22, 1922. A brief account of the first program was given by Mr. Weaver, the first dean. The first sub-dean was Oliver H. Kleinschmidt, A.A.G.O., now of McKendree College, Lebanon, Ill., who still retains his membership in our chapter. The first registrar was the present dean, Marie M. Hine, A.A.G.O. Two other charter members present at this meeting were Miss Esther Handley and the present treasurer, Mrs. Loy Wilson. Following the account of the chapter organization Dean Hine read a valuable article on "The Purpose of Worship" by the Rev. William Semple. The meeting concluded with the class in "questions in general musical knowledge."

JOHN KOWLES WEAVER, A.A.G.O.

Central Hudson Valley New Chapter.

A new chapter has been organized in the mid-Hudson valley, to be known as the Central Hudson Valley Chapter. The forty-one charter members come from Poughkeepsie and neighboring towns, including Beacon, Newburgh, Wappingers Falls, Kingston, Rhinebeck and Millbrook. Fifteen members are transferring from other chapters or joining this group in addition to a previous affiliation; twenty-six are new to membership in the Guild. Officers installed at the first regular meeting March 24, are: Dean, Kathleen Funk Pearson, Mus.B., A.A.G.O., organist First Presbyterian Church, Poughkeepsie; secretary, Rosalie G. Tucker, Mus.B., A.A.G.O., organist St. John's Evangelical Lutheran Church, Poughkeepsie; treasurer, Walter J. Kidd, Church of the Holy Cross, Kingston; chaplain, the Rev. Earl F. Spencer, minister of the First Baptist Church, Poughkeepsie; executive board, Donald M. Pearson, Mus.M., associate organist Vassar College; Albert G. Hunter, Jr., First Baptist Church, Poughkeepsie, and Katherine Schultze, Grace Episcopal Church, Millbrook.

Boston Conservatory Organ Opened.

The Boston Conservatory of Music was host to the Massachusetts Chapter March 17 for the dedicatory recital on the new Wicks installation in the auditorium of the school. Sub-Dean Grover J. Oberle, F.A.G.O., Ch.M., professor of organ, gave the recital and was assisted in the program by Daniel Pinkham, young Boston virtuoso and composer, who conducted the conservatory orchestra in his Sonata for Organ and Strings. Mr. Pinkham and Mr. Oberle were heard also in Soler's Concerto in G major for harpsichord and organ. A highlight of the program was the playing of the Sowerby Ballade for English Horn by Louis Speyer, a member of the Boston Symphony Orchestra. Another number for orchestra and organ was Handel's Concerto in B flat, Op. 7, No. 1, conducted by Atilio Poto, a member of the faculty.

The organ recital itself brought out the many tone colors in the three-manual, ninety-nine-stop instrument, built in modi-

fied classic design. Of special interest, both to the eye and ear, was the unenclosed positiv on each side of the stage. Mr. Oberle played these numbers: Prelude and Fugue in G major, between which was inserted the final movement, Un Poco Allegro, from Trio-Sonata 4, Bach; Ciaccona, Buxtehude; Elevation, Couperin; "Kleine Praeludien und Intermezzi" in six movements, Schroeder.

H. WINTHROP MARTIN, Registrar.

Lecture on Hymns in New Jersey.

The Metropolitan New Jersey Chapter met March 10 at the Prospect Presbyterian Church, Maplewood, where Walter N. Hewitt, A.A.G.O., L.T.C.L., Ch.M., is minister of music. Following a business session we had the pleasure of hearing the Rev. George Litch Knight, assistant minister of the West Side Presbyterian Church, Ridgewood, and editor of *The Hymn*. He discussed the importance of hymns in the service and commented on how little attention many organists give to this phase of worship. Hymns belong to the people, he said, and are a vehicle for divine praise as well as a healthy release of emotions. Hymns should be selected by both the organist and the minister, a record of those used should be kept and as much variety as possible should be maintained in the choice. Some hymns should be subjective, others objective; some from the Old Testament and others from the New Testament. If three hymns are to be sung, at least two should be familiar. The hymns that are most liked should be sung more often than the less familiar ones. A new hymn can be taught through the choir sing it as a special number or through a choir festival. In singing a hymn all verses should be used as usually the omission of a verse or two breaks the continuity of thought.

Our host, Mr. Hewitt, gave us the opportunity of hearing two very promising musicians of the younger generation—Donald Wildrick, baritone, and Janet Conway, 12-year-old organist. Refreshments brought our evening to an enjoyable close.

MILDRED E. WAGNER, Registrar.

Wilkes-Barre, Pa., Events.

The Wilkes-Barre, Pa., Chapter reached the climax of a busy midwinter schedule with three programs which were open to the public. Jan. 21, in St. Clement's Episcopal Church, the Guild presented Eugene Exman, religious editor of Harper Brothers, publishers, who gave an address on his recent visit to Dr. Albert Schweitzer in Africa. This address, accompanied by beautifully colored slides, was of vital interest to musicians, clergymen and lay church workers who filled the sanctuary. Clifford Balshaw, F.A.G.O., gave a short recital of Bach compositions before the talk by Mr. Exman. Feb. 22, in the parish-house of St. Stephen's Episcopal Church, we presented a conference by the Church Music Foundation which proved of vital interest. Under the direction of Paul Swart and Val Jayne four lectures were delivered. About sixty attended the afternoon session, with twenty more in the evening.

On Sunday, March 2, the youth choir festival was held in the First Presbyterian Church, with six choirs participating. The life of Christ, from Advent to Pentecost, was portrayed through Scripture read by Barbara Fitch and Michael Lamade and music by youth choirs. Organists for the service, which was conducted by the Rev. Carl Schindler, Guild chaplain, were Jean Hendershot and Robert Dudeck.

RUTH DOROTHY WILLIAMS, Secretary.

Choir Festival in Binghamton.

The Binghamton Chapter sponsored its annual choir festival vespers service at the Tabernacle Methodist Church on Palm Sunday. Ruth P. Richardson, A.A.G.O., director and organist, was in charge and William D. Lockwood, trumpeter, a student at the Eastman School of Music, was guest soloist. The program included the following numbers:

National Annual Meeting

To all members of the American Guild of Organists:

Notice is hereby given that the national annual meeting of the American Guild of Organists will be held Monday afternoon, May 12, 1952, at 3 o'clock, in the choir room of St. Bartholomew's Church, 109 East Fifty-first Street, New York City, for the following purposes: (1) To elect national officers and councilors. (2) To transact such other business as may properly come before the meeting.

Every member of the American Guild of Organists is cordially invited to attend this meeting but those who cannot attend in person are requested either to cast their ballots at the meetings held by their local chapters for this purpose or sign the proxy attached to the national ballot and mail the ballot with proxy to national headquarters, so that it will be received at headquarters not later than May 12. National ballots have been sent in quantities to all deans and regents, thus enabling all members of chapters and branches to vote in the national election. During the past few years we here at headquarters have been very much gratified at the large number of ballots cast in the national election. We confidently expect a truly representative ballot this year—even larger than last year—from all parts of the country.

M. SEARLE WRIGHT,
National Secretary.

For national officers in 1952-1953 the following have been nominated:

President—S. Lewis Elmer, A.A.G.O., F.T.C.L.
Vice President—Seth Bingham, F.A.G.O.
Secretary—M. Searle Wright, F.A.G.O.
Treasurer—John Holler, A.A.G.O.
Registrar—James W. Bleeker, A.A.G.O.
Librarian—Harold W. Fitter, F.A.G.O.
Auditors—Harold W. Friedell, F.A.G.O., F.T.C.L., and George Mead, Mus.D., A.A.G.O.
Chaplain—The Rev. Roscoe Thornton Foust, D. D.

Councilors, term ending 1955 (Vote for eight)—John F. Cartwright, A.A.G.O., Lillian Gertrude Clark, A.A.G.O., Robert E. Crandall, Charlotte Lockwood Garden, Mus.D., F.A.G.O.; John Groth, Marguerite Haye, Walter N. Hewitt, A.A.G.O., Ch.M.; Norman Hollett, F.A.G.O., Ch.M.; Edward E. Margeson, A.A.G.O.; E. Bronson Ragan, F.A.G.O.; Judson Rand, Clinton H. Reed, A.A.G.O.; Reginald Mills Silby, Mus.D., F.T.C.L.; Clarence Snyder, Andrew Tietjen.

Nominating Committee:
VERNON DE TAR, F.A.G.O., Chairman; RAY F. BROWN, A.A.G.O.; J. TREVOR GARMY, F.A.G.O.; HENRY S. FUSNER, Sac.Mus.D., A.A.G.O.; CHARLES DODSLEY WALKER, F.A.G.O.

Organ Preludes, "Vexilla Regis," Purvis; "Pange Lingua Gloriosa," Edmundson; "Triumph" (based on "St. Theodulph"), Elmore; anthems, "Rise, Arise!" from the German, 1704, Norman, and "Hosanna to the Son of David," Handel, sung by the combined choirs; trumpet solo, Voluntary, Purcell, played by Mr. Lockwood; anthem, "Requiem," Gounod, sung by Tabernacle Choir and the quartet; solo, "Were You There?" Burleigh, sung by James Every; anthem, "Lamb of God," Christensen, and "Surely He Hath Borne Our Griefs," Handel, sung by the combined choirs; trumpet solo, Adagio, Peeters; anthem, "Saviour of the World," Moore, sung by Tabernacle choir; organ offertory, Ballade, Clokey; vocal solo, "At the Cry of the First Bird," Guion, sung by Mrs. Peter Woitach; trumpet solo, Andante and Scherzo, Barat, played by Mr. Lockwood; anthem, "Lift Up Your Heads," Handel, sung by the combined choirs. Dr. George H. Phillips, pastor of the Tabernacle Church, presided at the worship hour.

News of the American Guild of Organists—Continued

Genevan Psalter Topic

of Service by Student

Guild Group in Florida

The student Guild group of Florida State University, Tallahassee, presented a program on the Genevan Psalter of 1551 at the evening service March 23 in the First Presbyterian Church of that city. Mrs. Ramona Cruikshank Beard is sponsor for this group. The local chapter of the American Guild of Organists attended the service. Information sent by the Hymn Society of America was used, with that gathered by research on the part of the students. Genevan Psalter pamphlets were distributed and several tunes were sung from these. Talks dealt with the history of the Psalter, the nature of the music and the Genevan Psalter in America. Dr. William T. Martin closed these by giving information on the singing of the old tunes in Scotland today. A series of evening services on hymns will follow. Organ selections were based on Genevan Psalter tunes, the chorale and plain chant. By a special leaflet of program notes attention was directed to the spirit of the songs of worship when incorporated into instrumental works. The choir, made up of Guild student group members and the Westminster Youth Choir, was directed by Herman Gunter, Jr.

Interesting Evening in Dallas.

The Texas Chapter met at the First Methodist Church in Dallas March 17 for its monthly dinner, business session and program. Thomas Webber, who gave the third and final recital in the 1951-52 series the next evening, was the honor guest at the dinner. At the business meeting the members voted that they would like to have the national convention of the A.G.O. in Dallas in 1954 if at all possible. If not, the chapter would like to be host to the December, 1952, meeting of deans.

The program for the evening was a very interesting one, entitled "What Is Good Church Music?" The Rev. Tom Jackson, a Baptist minister, and the Rev. A. Blanchard Boyer, chaplain of the chapter, presented many worthwhile ideas on the subject, such as the need to adapt the music to your particular church and the tools at hand and the need to use the organ in the church service as a means of enriching the worship experience rather than as a concert instrument. Members of the chapter also expressed their views on the subject.—MURIEL M. SMITH.

Hear Music of Russian Liturgy.

The Eastern Michigan Chapter held its March meeting in the Russian Orthodox Church of Sts. Peter and Paul in Detroit on the evening of March 18. The forty-voice choir, singing unaccompanied, under the direction of the Rev. Sergei Glagolev, gave a program of music from the Russian liturgy. The following composers were represented: Balakin, Borodin, Moussorgsky, Cui, Rimsky-Korsakoff, Ippolitoff-Ivanoff, Kedrov, Kalinikoff, Gretchaninoff and Glagolev. After the program the Rev. Father Liliavich, rector of the church, gave an interesting talk on the symbols of the liturgy and architecture of the church.—MARK WISDOM, Secretary.

ROCHESTER CHAPTER—The Rochester Chapter met at St. Andrew's Episcopal Church March 11 with Harold Harper, organist of the church, acting as host. Dean Richard Warner conducted a business meeting at which the slate of new officers for 1952-1953 was presented by Miss Emma Denise, a member of the nominating committee. Richard Lansing, chairman of the program committee, introduced the speaker of the evening, Lindsay Lafford, F.A.G.O., instructor of music at William Smith and Hobart Colleges, Geneva, N. Y. Mr. Lafford gave us an inspiring evening, using as his subject "The Demonstration of Some Choral Techniques." A group of young people from the two colleges formed a choir, which, with Mr. Lafford as director, demonstrated his methods, using several choral numbers suitable for church. He stressed words as being of utmost importance in singing.—ANNA WALKER GOSS, Registrar.

NORTHERN VALLEY CHAPTER—The March meeting of the Northern Valley Chapter was held on the 10th at the Presbyterian Church, Tenafly, N. J. The program was under the direction of Douglas Petersen, minister of music at that church. It featured organ compositions by Clifford Demarest, F.A.G.O., a past warden of the A.G.O. and a native of Tenafly, and the Faure Requiem. The Demarest numbers were: Intermezzo, "Thanksgiving" and Cantilena. Dr. P. L. Bailey, Jr., assistant organist of the church, who performed these works, spoke briefly

of Mr. Demarest's life. Mr. Demarest served for many years as supervisor of music in the Tenafly schools and one of his nephews is the present mayor of the town. After the program a reception was held for a group of about 100 people.

GALVESTON, TEX., CHAPTER—The Galveston Chapter met Feb. 29 at Temple B'nai Israel for a program of Jewish music. The service music was sung by a quartet. Mrs. Wesley Merritt, director and organist, and William Paul Beard, flutist, played several selections. Rabbi Leo J. Stillpass delivered a lecture on Jewish music. The service was followed by a reception in the vestry. A business meeting was held at the home of Mrs. Wesley Merritt March 10. Officers for the next season were elected as follows: Dean, Mrs. William H. Benson; sub-dean, Niels Nilson; secretary, Mrs. Walton B. Gardner; treasurer, Mrs. Adam J. Levy; registrar, Thomas J. Smith; librarian, Miss Jennie Safos; chaplain, the Rev. Don J. Ver Duin; auditors, Paul E. Bergan and Mrs. J. C. Mahan. A social hour followed the meeting.—MRS. WALTON B. GARDNER, Registrar.

LUBBOCK, TEX., CHAPTER—The Lubbock Chapter presented a program at the First Baptist Church at Tahoka, Tex., March 10. Mrs. Miriam Hutchison presided, in the absence of the dean, Herbert Colvin of Lubbock. The program included dramatization of Isaac Watts, hymn writer, by Lamesa High School students of the First Methodist Church. They were directed by Jack Hampton. Other numbers were: Toccata in D minor, Gordon Balch Nevin (Mrs. Leta Ashlock, of Lamesa); vocal, "Chinese Lullaby," and "Lilac Tree" (Mrs. Harold Greene, accompanied by Mrs. Pat Patterson); organ and piano, Fantasia, Demarest (Mrs. Hutchison and Mrs. Lee Ramsour of Tahoka). About sixty persons attended the event.—MRS. CARL SCOGGIN, Secretary.

HOUSTON, TEX.—The Houston Chapter held its March meeting at Christ Church Cathedral on the 10th. Arthur E. Hall, organist and choirmaster of the cathedral, was in charge. He gave a vivid demonstration of the art of improvisation in service playing. Through his facile demonstrations, Mr. Hall showed why he is Houston's most eminent composer, many of his works having been performed by the Houston Symphony Orchestra, under the direction of Efrem Kurtz. The chapter held its February meeting at St. Anne's Church the night of the 18th. A fine program was presented by the choir following a lecture on Gregorian chant and ecclesiastical music by the Rev. E. Leonard Rush. The organist was Mrs. C. L. Fitzgerald.—RUTH MARY RUSTON, Reporter.

SHERMAN-DENISON, TEX., CHAPTER—Pupils of Miss Mary W. Fisher, teacher of organ at Austin College, Sherman, Tex., and a graduate of the Eastman School of Music, were presented in a recital sponsored by the Sherman-Denison Chapter Feb. 18. The numbers played were chorale preludes composed by Johann Sebastian Bach and his pupils. Miss Fisher and Miss Mary Walker, oboist and student at Austin College, played two numbers of Johann Ludwig Krebs, settings for organ and oboe—"O God, Thou Holy God" and "Dearest Jesus, We Are Here."—MRS. M. O. BELDEN, Registrar.

TEXARKANA, TEX., CHAPTER—A program of organ music by modern composers was presented by Mrs. William Hibbitts at the meeting of the Texarkana Chapter March 29 in the First Presbyterian Church. Mrs. Hibbitts' numbers included: Andante Cantabile from First Sonata, James; "Comes Autumn Time," Sowerby, and "Twilight at Fiesole," Bingham. Mrs. Hibbitts gave a word on each composer and a description of the compositions before presenting the program.—DOROTHY ELDER, Registrar.

FORT WORTH, TEX.—The Fort Worth Chapter met April 7 for a dinner at the Arlington Heights Methodist Church. After a business session under the direction of Dean House the meeting was turned over to Robert R. Clark, who introduced the guest speaker, Dr. Helen Hewitt, head of the organ department of North Texas State College, Denton. Dr. Hewitt gave a lecture-recital on the chorale preludes by Brahms. The Guild presented Mario Salvador, organist at the Cathedral, St. Louis, in a recital April 21 in Ed Landreth Auditorium, Texas Christian University.—JAMES MCKINNEY.

FORT WORTH, TEX.—The Fort Worth Chapter met March 10 at the Arlington Heights Christian Church. After dinner a business meeting was held under the direction of Dean House. Robert Clark arranged a very interesting program, the first part of which was a motion-picture by A. J. Schantz, Sons & Co. showing construction of an organ. Then recordings were played to illustrate various stops and their uses.—MRS. JAMES MCKINNEY.

OKLAHOMA CITY, OKLA.—The April meeting of the Oklahoma City Chapter was

held in St. Luke's Methodist Church. Mrs. Hilton Lewis and Mrs. E. B. Snyder, Jr., were added to the membership and Mrs. Robert Johnson was transferred from the Illinois Chapter. The annual music festival of the First Presbyterian Church was announced by DeWitt Kirk. A solo quartet will present a program of selections from famous oratorios May 2. The quartet will be accompanied by our dean, Mrs. J. S. Frank, organist of the church. May 3 Frederick Marriott will be presented in a recital and Sunday at 5 o'clock vespers, Bach's "St. Matthew Passion" will be sung by the Sanctuary Singers, with the quartet doing the solo parts, accompanied by Mr. Marriott. John S. C. Kemp is the music director. The program "An Organist's Resources" was a panel discussion with Dr. J. Moore Campbell, Mildred Andrews and William Lemonds.—MRS. R. G. McDONALD, Registrar.

ARKANSAS CHAPTER—At its monthly meeting March 4 the Arkansas Chapter was the guest of the First Christian Church, North Little Rock. The chancel choir of the church presented "Bide with Us" (Cantata No. 6) by Bach and utilized music of Bach for other choral portions of the service. The choir of twenty-five was directed from the console by Mrs. T. W. Hercher. Earl V. Copes of Hendrix College played the Toccata, Adagio and Fugue for the prelude and Mrs. Martin Hamilton used "O Man, Bewail Thy Grievous Sins" for the postlude.—DOYLE P. GROGAN, Chairman Public Programs.

ARKANSAS CHAPTER—A recital by Claire Coci Feb. 6 at Trinity Cathedral, Little Rock, was the second public event sponsored by the Arkansas Chapter this year. The chapter entertained Miss Coci at dinner Feb. 5 at Hotel Sam Peck before the regular meeting at Christ Episcopal Church. Mrs. Conrad Farrell, organist and choirmaster, was program chairman for the Feb. 5 meeting. She demonstrated the Hammond electronic organ and numbers were played by two students—Jerry McSpadden and L. M. Phillips.—ESTELLE B. EMERSON, Publicity Chairman.

SOUTH DAKOTA—The March meeting of the South Dakota Chapter was held at the First Baptist Church, Sioux Falls, Sunday afternoon, March 16. Merritt and Kathryn Johnson, Aberdeen, faculty members at the Northern State Teachers' College, presented the following organ-piano recital: "Sunrise," Cradle Song and Final March, Merritt Johnson; Concerto for Organ, Howard Hanson (Mr. Johnson, organ); Prelude, Debussy; Etude in D flat, Liszt; Nocturne, and "Legend," Johnson; Symphonic Variations, Franck (Mrs. Johnson, piano). A reception followed the recital in the church parlors, with Mrs. Elmer Garness as hostess chairman.—VERONA E. ROGNESS, Acting Reporter.

LONG BEACH, CAL.—An interesting program was prepared for the April 1 meeting of the Long Beach Chapter at St. Margaret's Episcopal Church in South Gate, where a two-manual Aeolian-Skinner organ has been installed recently. Clarence Mader, organist of Wilshire Emmanuel Presbyterian Church in Los Angeles, demonstrated in a recital how complete and flexible the small organ can be. Stanley W. Williams, Pacific area representative of the Aeolian-Skinner Company, addressed the group on "Tonal Design

TOLEDO CHAPTER—The April meeting of the Toledo Chapter was held at Holy Trinity Lutheran Church. This is the recently completed all-modern church which is a part of the "Toledo Tomorrow" plan for the city. John DeCaire, organist associated with Grinnell Brothers, gave a demonstration of the church's Hammond electric organ. Doris McCarthy, also with Grinnell Brothers, then gave a talk on "Music for the Small Two-Manual Organ".... April 18, at the Washington Congregational Church, Margaret Rickard gave a recital sponsored by the chapter.—GRACE ERLER.

READING, PA.—The monthly meeting of the Reading Chapter was held in Bethany Lutheran Church, West Reading, March 22. Richard I. Miller, organist and choirmaster, was the host. After a business meeting over which Dean Norman A. Hiester presided, an anthem clinic was held. The members who presented and demonstrated anthems were: Grace W. Starr, Marguerite A. Scheifele, Ethel Coleman, Mildred I. Schnable and E. Fred McGowen. After the clinic the women of the senior choir of Bethany Church served refreshments.—GEORGE W. TOTAS, Registrar.

TAMPA, FLA.—The monthly meetings of the Tampa-West Coast Chapter were held Jan. 7, Feb. 4 and March 3. The subject of all three meetings was "Anthems"—what standards should be created for the selection of proper anthems for Sunday and festive occasions. The chapter members formed a choral group to sing a number of anthems, after which they discussed these anthems. Adapting piano and orchestral accompaniments to the organ for choral work was the third topic.—W. F. JENKINS, Sub-dean.

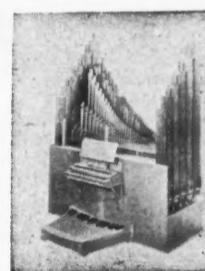
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News of the A.G.O.—Continued

Meet in Los Angeles German Church.

In the historic atmosphere of an early Los Angeles church, the First German Methodist, the meeting of the Los Angeles Chapter April 7 was held, with Dean Anita Priest presiding. Founded in 1876 and at present led by the Rev. Richard A. Wolf, this centrally situated church, which holds only German services, was a picturesque and delightfully appropriate setting for the program of the evening.

Following dinner served by the women's society, Miss Lois Benedict, president of the Los Angeles Chapter of the Music Research Association, spoke briefly on "Music Therapy" and her experiences in the field of music with patients in mental hospitals and jails. At 8:30, in the auditorium of the church, Martha Farr, organist-choirmaster of the Tujunga Methodist Church, presented the following program on the interesting old Felgemaker tracker organ: Prelude in B minor, Bach; "When in the Hour of Utmost Need," Bach; Partita, "O God, Thou faithful God," Bach; Allegro Moderato e Serioso; Sonata 1, Mendelssohn.

Dr. Hunter Mead, professor of philosophy and psychology at California Institute of Technology and chairman of the southern section of the Aesthetic Society of America, concluded the evening's program with a talk entitled "What's on the Inside of an Organ?" and illustrated it with an assortment of pipes and a sample of chest action. Because Dr. Mead has traveled extensively in Europe and America and studied the great organs in many churches and cathedrals, planned and built an organ in his own home (at present containing over thirty ranks), he was well qualified to speak on the chosen subject and did so in an interesting and fascinating manner.

EVA MAE DUIT, Librarian.

Weinrich Visits Des Moines.

The Central Iowa Chapter presented Carl Weinrich in a recital at the Scottish Rite Temple in Des Moines Feb. 15. His program included: Prelude, Fugue and Chaconne in C major, and Chorale Prelude on "How Brightly Shines the Morning Star," Buxtehude; Fantasy in Echo Style, Sweelinck; Three Chorale Preludes, Bach; Passacaglia and Fugue in C minor, Bach; Three Pieces for a Mechanical Clock, Haydn; Fugue in C sharp minor, Hindemith. The audience was most appreciative, and Mr. Weinrich responded with two encore numbers.

After the recital a reception for Mr. and Mrs. Weinrich was held at the First Unitarian Church. Dean Russell Saunders introduced the members and their friends to the guests of honor. Proceeds of the recital were used for a scholarship fund of \$100 a year for an organ student of an accredited Iowa college. After hearing the contestants, who played Feb. 16 at St. Paul's Episcopal Church in Des Moines, Mr. Weinrich selected Verle Larson, a pupil of Dean Saunders at Drake University, as the winner. Following this audition Mr. Weinrich conducted a master class with an enthusiastic group of about forty in attendance.

George Trissel, organist of St. John's Lutheran Church in Des Moines, was host to the Central Iowa Chapter March 10 at the church. He played three numbers—Sonatina, Karg-Elert; "West Wind," Alec Rowley; "Introspection," F. Stanley Smith. Following this program the entire group sang anthems which were brought by some of the members.

ELOISE M. ANDERSON, Secretary.

Children's Festival in Grand Rapids.

The Western Michigan Chapter held its monthly dinner meeting March 31 at the Burton Heights Methodist Church, Grand Rapids. Mrs. Burns, the choir director, and Mrs. H. Sagendorf, organist, were our hostesses. William Burhenn, our sub-dean, introduced the guests for the evening. The remainder of the time was spent in reviewing anthems for the coming senior choir festival. Joseph Sullivan was chairman for the evening.

Sunday afternoon, March 30, the annual children's choir festival was held at the Westminster Presbyterian Church. Two hundred and seventy-five children sang. The festival director was Mrs. John Davis, Jr. Kenneth Jewell was the organist and Miss Doris James was the festival chairman. The participating choirs were: Bethlehem Lutheran, Henry B. Rose director; Central Reformed, Albert McConnell director; East Congregational, John Dexter director; First Methodist, Carl Sennema director; Fountain Street Baptist, Beverly Howerton director; Park Congregational, John Davis, Jr., minister of music; St. John's Evangelical and Reformed, Mrs. Jeffrey Door director; Second Congregational, William Burhenn director;

South Congregational, Mrs. Horace Cox director; Westminster Presbyterian, Kenneth Jewell director.

The Rev. Russell McConnell, chaplain of the Guild, gave an inspirational address to the large audience and the children.

DOROTHY GOOSSEN,
Corresponding Secretary.

Rocky Mountain Program.

A very interesting meeting of the Rocky Mountain Chapter was held March 31 in the Church of Jesus Christ of Latter-Day Saints, Denver. Bishop Gilbert Pulsipher welcomed members of the Guild and their friends. After the business session the meeting was adjourned for the program arranged by Mrs. Eva West, organist of the host church. Several numbers were sung by the male chorus, directed by Kenneth Monson and accompanied by Mrs. West. A string trio—Mrs. Lucile Henry, violinist; Everett Larson, cellist, and Ruth Gardner, pianist—gave a program, following which Dr. Frank Asper, one of the organists of the Mormon Tabernacle, was introduced. After a few words of greetings Dr. Asper gave an organ recital. Included in his program were the Second Concerto by Handel; "Jesu, Joy of Man's Desiring," Bach; Fantasie and Fugue in G minor, Bach; French Rondo, Boellmann; Chorale in A minor, Franck; Scherzo, Rogers; "Berceuse et Priere," Bedell; "The Art of the Rock," Mulet, and an improvisation on the hymn "O, My Father." The two-manual Reuter organ was dedicated Sunday evening, March 30, and Dr. Asper played the dedicatory recital. A tour of the new church was followed by refreshments in the large recreation room.

ESTELLA C. PEW, Publicity.

Dunkley Plays French Works.

The New Orleans Chapter, in conjunction with France-Amérique de la Louisiane, recently presented its member, Ferdinand Dunkley, F.A.G.O., F.R.C.O., in a recital of compositions by Paris organists as one of several events commemorating the 200th anniversary of the founding of La Ville de Paris.

This recital attracted a large audience to hear the 82-year-old recitalist in Temple Sinai. The program contained one work each by Nicholas Clerambault, Beauvarlet-Charpentier, Nicholas Sejan, Lefebvre-Wely, Edouard Batiste, Cesar Franck, Camille Saint-Saëns, Theodore Dubois, Andre Guilmant, Charles Marie Widor and Louis Vierne. Mr. Dunkley's interpretation and technique displayed its customary artistry, causing the works to sound at their best from the fine three-manual Skinner organ with its newly-installed Austin console.

Mr. Dunkley is organist at the New Orleans Unitarian Church and professor of organ and composition at Loyola University of the South in New Orleans.

WALTER S. JENKINS.

OREGON CHAPTER—The Oregon Chapter has had a busy and interesting month. A no-host dinner March 17 was served at the Bohemian preceding David Craighead's recital on March 18 at the First Congregational Church, Portland. There was a large audience to hear this fine young virtuoso and the well-attended reception after the performance was a tribute to the artist. Mr. Craighead played: "Noel Suisse," d'Aquin; "How Brightly Shines the Morning Star," Buxtehude; Andante in F, Mozart; Introduction, Passacaglia and Fugue, Willan; Prelude and Fugue in D major, Bach; "Carillon," Sowerby; "Roll Call of the Birds" and "The Hen," Rameau; "Dearest Jesus, We Are Here," Bach; Toccata, Durufle. Mr. Craighead responded to several encores...

April 1 several organists as well as a large group of Hammond enthusiasts attended the Porter Heaps demonstration of the Hammond electronic organ at the Masonic Temple, sponsored by Sherman & Clay, with which company two of our members are associated. Later the organists gathered for a farewell to Mrs. Adrienne Reisner, organist at the First Methodist Church, and she was presented with a gift. Mr. Heaps was also an honored guest on this occasion.—MARY HAZELLE, Recorder.

UTAH CHAPTER—The Utah Chapter enjoyed a treat at its March meeting. We were favored with the presence of Ernest White, musical director of the Church of St. Mary the Virgin, New York City. Mr. White gave a recital on the great Tabernacle organ. His renditions were superior and the variety of numbers was particularly pleasing. Mr. White was entertained by Guild members during his stay here and after the recital was entertained at a reception at the home of Roy Darley, dean of the Utah Chapter. Before the recital Guild members and their friends had dinner at the Lion House. We were pleased to have with us both for the dinner and the recital several members from the Ogden, Utah, Branch, and from the Provo Branch.—MARCIA CROSSY, Registrar.

CENTRAL MISSOURI CHAPTER—The chapter presented Howard Kelsey of St. Louis in a recital at the Christian Church in Columbia March 24. Mr. Kelsey played in a brilliant way a varied and interesting

program. After the recital Mr. and Mrs. Kelsey were guests of honor at a reception by the members of the student groups of Christian and Stephens Colleges. Mr. and Mrs. William Bedford also entertained some of the organists in their honor.—NESTA WILLIAMS, Secretary.

PORTSMOUTH, VA., CHAPTER—The Portsmouth Chapter met March 11 at the Cradock Methodist Church. The following officers were elected: Dean, Herbert G. Stewart; sub-dean, Herbert J. Austin; secretary, Miss Ruth Powers; treasurer, Franklin Kingdon; chaplain, the Rev. Ernest K. Emurian; registrar, Charles Cooke; auditors, Cedric Lyon and Mrs. B. F. Mann; board members, Professor A. J. Lancaster, Mrs. John Ellis and Miss Evelyn Blackwell. At the conclusion of the business meeting, Charles Cooke was presented in a brief recital on a Wurlitzer electronic organ.—CHARLES COOKE, Registrar.

SOUTHERN OHIO—The Southern Ohio Chapter presented Virgil Fox in a recital March 20 in the Odeon of the College of Music, Cincinnati. Mr. Fox gave an inspirational, dynamic and stimulating performance. After the recital a reception was held in the green room of the college. Mrs. Fred Smith and Mrs. Robert G. McIntosh, wife of our dean, presided at the tea-table. The table decoration consisted of a most unusual arrangement of foxes from the collection of Miss Edith Fox. Mrs. A. F. Rewer was in charge of the arrangements and was assisted by Mrs. Harold Eckel, Mrs. David Hogue, Mrs. Everard Pratt, Miss Clair Harkness, Miss Betty Hoensch and Miss Virginia Knodel. The annual meeting and election of officers of the chapter will be preceded by a dinner May 13 at the Masonic Temple, Cincinnati. The Rev. W. Scott Westerman of Columbus, an authority on hymnology, will be the speaker. His subject will be "What Is a Good Hymn?" On April 21 a well-attended recital took place at Immanuel Evangelical and Reformed Church. A group of younger members performed. Information concerning registration, background, composers and interpretation was presented. The organ was a new Möller.—BETTY HOENSCH, Registrar.

CENTRAL OHIO CHAPTER—The March meeting of the Central Ohio Chapter was held March 10 in Hughes Hall at Ohio State University. Lawrence Frank was moderator for a question-box period, leading the group in discussions on such matters as "Are Music Committees Necessary?" "What Should the Organist Do to Prepare the Congregation for the Use of Special Hymn Accompaniments when they are in a different key?" "How Should One Tactfully Avoid Irreligious Music at Weddings? Which Is Frequently Requested by the Bride?" A pool of organists or bureau of employed organists through which one might procure a substitute or from which music committees or pastors might select an organist was discussed. It was agreed that Central Ohio should form such a committee. This committee then is to ascertain the degree of proficiency of each person on the list and be able to recommend persons for positions of responsibility. Mrs. Betty McManigal, music dealer and organist, showed several new organ compositions and discussed them. The music was put on display. Wilbur Held played several of the new numbers. William S. Bailey was present and his pupils presented two of his "Four Preludes for the Organ" which have just been published.—H. LEROY LYNN, Secretary.

WASHINGTON CHAPTER—Following a business meeting conducted by Dean Arville Belstad, an interesting and informative program was presented for the Washington Chapter when it met at the Central Lutheran Church in Seattle March 10. William Bunch, organist of the host church, explained and demonstrated tuning in equal and unequal temperament. He is well qualified to speak on the subject because of his position as shop manager for Balcom & Vaughan, organ builders. Mr. Bunch had set up a large working display of pipes and had tuned parts of the organ in each temperament. Ed Hansen, graduate student at the University of Washington, assisted Mr. Bunch and played several selections, using both temperaments, much to the delight, amusement and sometimes the discomfort of the members present. A social hour followed the meeting in the parish-house with Mrs. Jean Gutherlet in charge of refreshments.—MAS. W. B. GILLESPIE.

WHEELING, W. VA., CHAPTER—The monthly meeting of the chapter was the occasion for the annual junior choir festival, held at the First Christian Church Sunday, March 16, at 4 o'clock. The combined junior choirs of approximately 200 voices sang a program of anthems and hymns with descendants. The chorus was conducted by Howard G. Stampfli and accompanied by Mildred Simms Upton. Others contributing organ numbers were Sarah Earley, Edith Edmundson and Ruth B. Dilmore. Our membership is growing rapidly as a result of the drive which has been under way.—JOHN ZORIAN, Dean.

EAST TENNESSEE—The East Tennessee Chapter presented the Westminster Choir Feb. 14 at the East Tennessee State Teachers' College gymnasium. An enthusiastic audi-

ence of about 1,800 enjoyed a well-rounded program which included Schuetz, Purcell, Mozart, Handel and contemporary American composers. A reception for the choir was held at the home of Dr. Burgin Dossett, president of the college. March 11 the chapter met as guests of Virginia Intermont College to hear a program by the college glee club under the direction of John Park, tenor. Mr. Park and Miss Shirley Delp, contralto, were soloists. The program, which included Palestrina, Purcell, Bach, Handel, Mozart, Haydn and Mendelssohn, was presented with polish and feeling. A reception and business meeting concluded the evening.—HUCO DOON, Jr., Reporter.

ELMIRA CHAPTER—The Elmira, N. Y. Chapter met at the First Presbyterian Church April 1. Our hostess, Edna Lockwood, played the following selections: Prelude and Fugue in D minor and "Come, Sweet Death," Bach; "Benedictus," Rowley; Improvisation on "Cibavit Eos," Titcomb. These were portions of a program Mrs. Lockwood gave recently for the Thursday Morning Musicales Society of Elmira. Dean Ruth B. Chatfield called the business meeting to order. Members present voted to hold the annual banquet in the Tom Sawyer Room at the Mark Twain Hotel May 6 and husbands and wives will be guests. Mrs. Lockwood, assisted by her friend, Mrs. Moore, served refreshments consisting of two huge six-layer cakes and coffee and tea.—L. KENNETH MOSHER, Secretary.

CENTRAL FLORIDA—The monthly meeting of the Central Florida Chapter was held March 11 at the home of Rosemary Clark, A.A.G.O., Mus.D., in Deland. David W. Cramp, the dean, presided over the business meeting and plans were made for the observance of Guild Sunday with a program to be presented at the College Park Methodist Church, Orlando, under the direction of Clifford D. Long, minister of music. The highlight of the meeting was an organ recital at St. Barnabas' Episcopal Church, Deland, by John Maskrey, F.R.C.O., L.T.C.L., formerly of Cardiff, Wales, organist and choirmaster of All Saints' Episcopal Church, Lakeland. The following numbers were played: Prelude and Fugue in A minor, Bach; Adagio in E, Bridge; Sonata in E minor, Rheinberger; Allegretto in E flat, Wolstenholme; Toccata, "Tu es Petra," Mulet. After the business meeting a bountiful meal was served by the hostess.—DAVID W. CRAMP, Dean.

MIAMI, FLA., CHAPTER—On March 24 a program was presented by the Guild student group of the University of Miami at the Ewing Gallery for members and guests of the Miami Chapter. Those who played are Miss Margaret Corrie, Mrs. Minnie Annis Ulmer and David B. Brodie. Dr. Ralph A. Harris, supervisor of the student group, preceded each number with an explanation. At the conclusion Mrs. Ewing invited everyone to the beautiful patio for refreshments. The Miami Chapter presented Claude L. Murphree, F.A.G.O., in a recital at the Ewing Gallery April 5. His program included the following numbers: Chorale and Menuet ("Suite Gothique"), Boellmann; Spiritual ("Were you There"), Purvis; "Sleepers, Wake," J. S. Bach; Fugue in E flat ("St. Anne"), Bach; "In Moonlight," Kinder; Prelude, Fugue and Variation, Franck; Three Hymn-tune Pieces, Murphree; "Redwood Trees," Manna-Zucca; "An Irish Pastel," Bedell; "Prière à Notre Dame" and Toccata, Boellmann, and these encores: "Evening Star," Wagner, and "The Squirrel," Weaver. Mrs. Ewing invited all members and guests present to the patio for refreshments. Mrs. Edward G. Longman, sub-dean, on behalf of the chapter, presented to the retiring recording secretary as a wedding gift, a handsome piece of Samsonite luggage.—KATHLEEN NORRIS DEEDMEYER, Recording Secretary.

ST. PETERSBURG, FLA., CHAPTER—At the monthly luncheon of the St. Petersburg Chapter, held at the Detroit Hotel March 4, the Rev. Ernest T. Marble, pastor of the United Liberal Church, delivered an interesting address on "The Nature of the Universe." March 16, in the afternoon, the chapter united with the Carreno Club in presenting at the First Congregational Church a pre-national music week concert, for which Mrs. Donald E. Putnam, chairman of music week for the club and dean of the St. Petersburg Chapter, obtained permission. The third number was an organ duet by Charlotte Pratt Weeks, organist of the First Congregational Church, and Helen Mangan, organist of the Fifth Avenue Baptist Church. They played the "Danse Macabre" by Saint-Saëns. The Sonata for organ by Andriessen was played by John H. Miller. A very fitting climax to the program was the Concert Prelude in D minor, Kramer, played with fine effect by Helen B. Henderson, organist of the Mirror Lake Christian Church.—ANN AULT, Corresponding Secretary.

ST. JOSEPH VALLEY—The St. Joseph Valley Chapter presented Mrs. Charles A. Rolff, Jr., and Mrs. Helen Bodine in an organ and piano program Feb. 17 at the First Baptist Church, South Bend, Ind. The program, which was enthusiastically received by a large audience, included: Fantasia, Demarest; Pastorale, Guilmant; "Sheep May Safely Graze," Bach; "Minuet a l'Antico," Seeböck; Symphonic Suite, Clokey.—S. EDGAR THOMAS, JR., Sub-dean.

News of the A.G.O.—Continued

Attend Passover Service in Chicago.

The seventh day of the Passover was observed at Temple Sholom in Chicago April 16 with members of the Illinois Chapter as special guests. The beautiful memorial service of the day was conducted by Rabbi Louis Binstock and the music was in the hands of Dr. Max Sinzheimer, the temple's organist and choir director. The liturgical selections consisted of compositions of Jewish composers, the quartet singing the anthems. From the organ prelude—an "Invocation" and a "Meditation" by Ernest Bloch—the music was most impressive. Chaplain Irwin Blank of the Great Lakes Naval Station preached the sermon.

After the service the visiting Guild members were guests of Rabbi Binstock and Temple Sholom and refreshments were served to a large group.

Visit Brockton, Mass., Churches.

Members of the Brockton, Mass., Chapter enjoyed an interesting and instructive tour of churches March 31. The group went first to Whitman Congregational Church, where Mrs. Helen Galt is organist. From there the party went to the First Parish Congregational in Abington, where Miss Barbara Packard plays, and then to the North Congregational in North Abington, where G. Parker Williamson is organist. The group then convened in the home of Mrs. Hester Crowther in North Abington, where a business meeting was led by the dean, Francis L. Yates. Several concert organists who are being considered for this year's presentation were discussed and a final decision was made. A chorus of over 200 voices will present its third annual combined choir festival at the First Baptist Church in Brockton May 4.

Mrs. Crowther served refreshments, assisted by Miss L. Avis Wixon and Miss Barbara Packard.

NORTHEASTERN PENNSYLVANIA—Dr. Frank W. Asper of the Salt Lake City Tabernacle gave a recital at St. Luke's Episcopal Church, Scranton, under the auspices of the Northeastern Pennsylvania Chapter March 4. His program was: Second Concerto for Organ, Handel; "Jesu, Joy of Man's Desiring," Bach; Fantasia and Fugue in G minor, Bach; "Truth Divine," Haydn; French Rondo, Boellmann; Chorale in A minor, Franck; Scherzo, Rogers; "Berceuse et Priere," Bedell; Toccata in F sharp minor, Mulet.

CUMBERLAND VALLEY CHAPTER—The chapter met April 1 in the Evangelical Lutheran Church at Frederick, Md., to hear Ernest White in a recital. The program, played on the modified classical organ of three manuals built for the church by M. P. Möller in 1950, included: Trio-Sonata in G major, Bach; "Aria con Variazione," Martini; "Herzlichth mich verlangen," Kirberger; Flute Solo, Arne; Prelude, Fugue and Chaconne, Pachelbel; Three Chorale Preludes, Brahms, and a piece by Karg-Elert, concluding with the Franck Chorale in B minor.—NELSON LINABURG, Secretary.

VIRGINIA—The Virginia Chapter met April 7 at St. Giles' Church in Richmond with the Princeton University chapel choir and its director, Carl Weinrich, and Mrs. Weinrich as our guests for dinner. A short meeting, at which plans for the Jean Langlais recital April 28 at the First Baptist Church were considered, preceded a superb concert of the choir in the renaissance music of Jacob Handl, Josquin des Pres and Orlando Lassus. Under Mr. Weinrich's sensitive and polished direction the Princeton singers gave us some of the finest singing of its type ever heard in Richmond and we came away with new and greater respect for the golden age of choral music.—GRANVILLE MUNSON, Jr., Dean.

LYNCHBURG, VA., CHAPTER—The Lynchburg Chapter presented Samuel Tilghman Morris in a recital at the Court Street Methodist Church March 25. Mr. Morris is assistant professor of music at Hollins College. The program, which included music of three centuries, opened with Handel's Concerto No. 13, "The Cuckoo and the Nightingale." This was followed by the Air with Variations from the Fourth Sonata, Martini; Fantasia in F minor, Mozart; Prelude on the Chorale "Ah, Holy Jesu," Brahms; "Agnus Dei," Bingham; "Thou Art Coming Now, O Jesus," Bach; Prelude and Fugue in E minor, Bach; "The Musical Clocks," Haydn; Variations on a Noel, Dupré. After the recital reception for Mr. Morris was held at the home of Mr. and Mrs. W. F. S. Gresham.—MRS. J. V. ALLISON, Registrar.

SOUTHERN ARIZONA—The Southern Arizona Chapter met March 31 in Faith Lutheran Church, Tucson, where Dean G. H. Mundinger is organist and choir director. There was a symposium of new anthems, directed by Louis Eaton of the University Catalina Methodist Church and Helen Whitmarsh Summers of the Mountainview Presbyterian Church. Accompanists were Mrs. Edwin W. Carroll, Grace Episcopal, and Mrs. Louis Eaton, Catalina Methodist. At the conclusion of the program the Guild enjoyed

a brief social hour and a tour of the new church. Hostesses for the evening were Mrs. G. H. Mundinger, Mrs. Fred Gleave and Mrs. M. H. Hume.—MARTHA H. HUME, Registrar.

PORTSMOUTH VA., CHAPTER—Members of the Portsmouth Chapter met April 8 at the Park View Methodist Church. At the conclusion of the business meeting the choir of the church sang Mauder's "Olivet to Calvary" under the direction of Herbert G. Stewart, dean of the chapter.—CHARLES P. COOKE, Jr., Registrar.

PETERSBURG CHAPTER—The Petersburg, Va., Chapter met at the house of Miss Mary Patteson Feb. 19. Each member brought a question for discussion. "Hymn Playing" was the most discussed question. Dean Morgan Smart presided.—MARY PATTESON, Secretary.

THE FIFTEENTH ANNUAL WA-LI-RO choir festival will be held in Trinity Cathedral, Cleveland, Sunday, May 11, at 8 p.m. Approximately 250 boys and men from parishes throughout the state will gather to sing the festival Anglican evensong with Bishop Burroughs as speaker. Organists for the service will be Walter Blodgett, Phillip Malpas, George Norman Tucker and Warren Miller. Paul Allen Beymer will direct the choirs.

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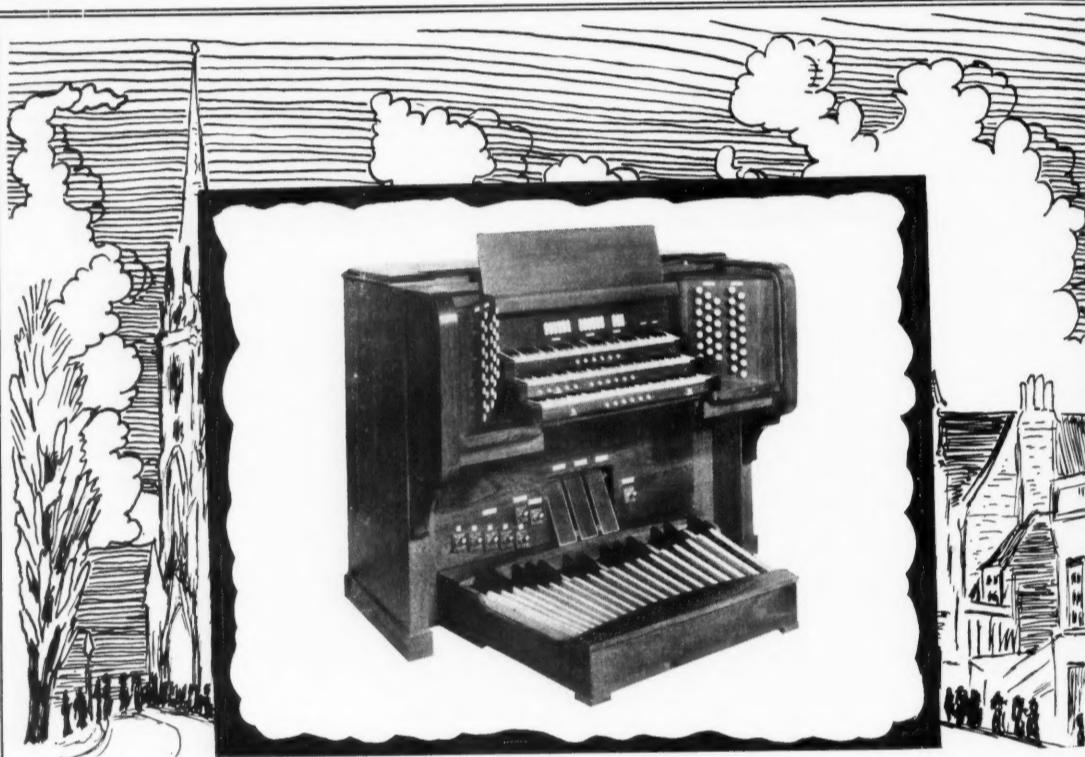
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INDIAN COMPOSER'S WORK
PUT ON AIR BY POWER BIGGS

The premier performance of "Eulogy around Campfire for a Favorite Son," by a full-blooded American Indian composer of the Creek Tribe of Arkansas, Hyaka Hvtcuce (pronounced Hi-aka Hut-chew-chee), was given by E. Power Biggs on his CBS radio program Sunday, March 23. Mr. Biggs met the Indian composer recently in Galveston and she presented him with the score of the work. He has made a new arrangement of the "Eulogy" for two flutes and organ and was assisted in his performance by flutists Phillip Kaplan and Frances Snow Drinker. The work is in four parts—"Cheyenne Flute Call," taken from an old Indian flute melody; "Ghost Dance," "Game" and "Echo" (a flute call).

"The American Indian does not have what is commonly known as a 'wake,'" the composer told Mr. Biggs. "But often after a beloved chieftain has died, they have a ceremonial around a campfire. If the chief had what is known as a 'personal song,' it is played upon the flute, sung or chanted, and around this song all the incidents in the life of the chief are recounted. This personal song is a chant which a man makes of his great life moment and it is regarded as his possession, which he may bequeath to the tribe after his death."

Hyaka Hvtcuce, married to a Texan, is also known as Suzanne Strouvelle.

HOLY WEEK NOON PROGRAMS

IN KIMBALL HALL, CHICAGO

Noonday concerts were given at Kimball Hall, Chicago, on four days in Holy Week. The events were sponsored by the administration of the Kimball Building and there was no admission charge. The De Paul University choir, under the direction of Dr. Arthur C. Becker, sang April 7. Its program was devoted to works by Palestrina, Brahms, Thompson and Becker. Dr. Max Sinzheimer directed the Schola Cantorum of the American Conservatory in Beethoven's Mass in C major, Op. 88, April 8. The Cosmopolitan School chorus was heard April 9 and under the leadership of George Lawner it sang excerpts from Bach's "St. Matthew Passion." Robert Lodine was organist for this program as well as for the American Conservatory group. The last event, April 10, was a program by the Oratorio Quartet, which performed numbers by Mozart, Gounod, Stainer, Bizet and Dubois.

DEAN MEYER'S PUPILS PLAY

SERIES IN GEORGETOWN, TEX.

"Music for the Christian Year" was the title given to a series of recitals planned by Dean Henry Meyer at Southwestern University, Georgetown, Tex. These recitals took place Dec. 2, Feb. 10 and March 30. The first, played by the pupils of Dean Meyer, was devoted to Advent and Christmas music. Those taking part were Mildred Weiss, Ellsworth Peterson, Ann Ackman, Bonnie Jackson, Betty Jean Robertson, Chloe Edna Mitchell and Marilyn Dusek. A recital of Epiphany music Feb. 10 was played by Eleanor Page, organist of the First Christian Church, Austin, Tex. Her program was as follows: "The Bells," LeBegue; Three Chorale Preludes and Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Four Settings of "How Brightly Shines the Morning Star," Bach, J. C. Bach, Karg-Elert and Dupré; Toccata from Symphony 5, Widor. A program of Lenten music March 30, in which three of the aforementioned students participated, included compositions by Walther, Buxtehude, Willan, Purcell, Franck, Bach and Markworth.

HERBERT J. AUSTIN

A.R.C.M., A.R.C.O.
Organist and Choirmaster

Trinity Episcopal Church

Portsmouth, Virginia

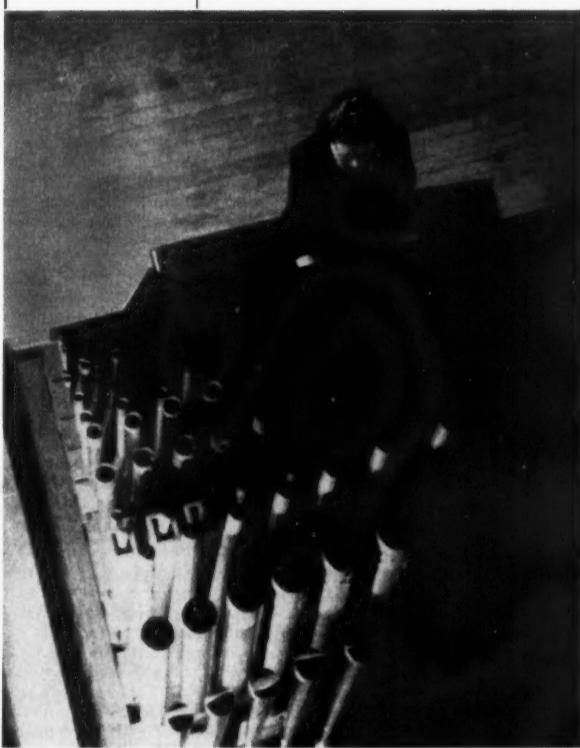
GEORGE KREAMER IS NAMED

TO CHICAGO CHURCH POST

George M. Kreamer is the newly-appointed organist and director of music at Salem Lutheran Church, Chicago, where he began his duties Feb. 10. Mr. Kreamer formerly was organist of the First Congregational Church in Oak Park, a position he held for four years. He holds the degrees of bachelor of music and master of music from the Chicago Musical College. At Salem Church Mr. Kreamer will direct adult and junior choirs and play a three-manual Kilgen organ installed in 1948.

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The opening recital on a large three-manual organ completely rebuilt and enlarged by the Keates Organ Company, Ltd., in Grace Anglican Church, Brantford, Ont., was played March 1 by Gordon Jeffery of London, Ont. The instrument, which was dedicated Dec. 23 by the Rt. Rev. W. T. Hallam, has undergone extensive revision and a positiv division has been added. The new specifications were drawn up by Edward George Elliott, organist and choirmaster of the church, and Ernest White. The positiv is bracketed on the wall of the chancel and is believed to be the first of its type in Canada.

The original organ was built about 1877 by Marshall Brothers. It was a two-manual instrument. In 1906 it was rebuilt and enlarged by the addition of a choir division by Casavant Freres. At that time the organ was moved to its present position on the south side of the chancel. There are now forty-nine ranks, fifty-seven speaking stops and 3,035 pipes. The new pipework was imported from Germany.

Mr. Elliott, who is English by birth, has served Grace Church since 1946. Before that time he was for four years organist and choirmaster of St. John's Church, Buffalo, N. Y. Mr. Elliott's musical training was received in Canada, England and Europe.

The program played by Mr. Jeffery in March was as follows: "Vom Himmel hoch," Pachelbel; "Echo," Scheidt; Partita, "O Gott, du frommer Gott" and Chorale Preludes, "Wachet auf" and "Wo soll ich fliehen hin?" Bach; Prelude and Fugue in E flat, Bach; Fugue in A flat, Kopriwa; Chorale Preludes, "Schmücke dich" and "O wie selig seid ihr doch," Brahms; Prelude and "The Tumult in the Praetorium" from "Passion Symphony," de Maleingreau; Chorale Prelude, "Puer Nobis Nascitur," Willan; Prelude on a Second Mode Melody, Clark; Toccata, Widor. Another event in connection with the opening of the organ was a recital April 16 by Ernest White.

The specifications of the instrument are as follows:

GREAT ORGAN.

Double Diapason, 16 ft., 65 pipes.
Quintaten, 16 ft., 65 pipes.
Diapason, 8 ft., 65 pipes.
Dolce, 8 ft., 65 pipes.
Clarabella, 8 ft., 65 pipes.
Quintaten, 8 ft., 12 pipes.
Octave, 4 ft., 65 pipes.
Traverse Flute, 4 ft., 65 pipes.
Twelfth, 2 2/3 ft., 65 pipes.
Fifteenth, 2 ft., 65 pipes.
Mixture, 3 ranks, 183 pipes.
Trompette, 8 ft., 65 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 65 pipes.
Diapason, 8 ft., 65 pipes.
Stopped Flute, 8 ft., 65 pipes.
Viola da Gamba, 8 ft., 65 pipes.
Voix Celeste, 8 ft., 53 pipes.
Dolcissimo, 8 ft., 65 pipes.
Open Flute, 4 ft., 65 pipes.
Gemshorn, 4 ft., 65 pipes.
Flautino, 2 ft., 65 pipes.
Cornet, 3 ranks, 183 pipes.
Bass Clarinet, 16 ft., 65 pipes.
Horn, 8 ft., 65 pipes.
Oboe, 8 ft., 65 pipes.
Vox Humana, 8 ft., 65 pipes.
Clarinet, 4 ft., 24 pipes.
Tremulant.

CHOIR ORGAN.

Geigen Principal, 8 ft., 65 pipes.
Geigen Celeste, 8 ft., 65 pipes.
Dulciana, 8 ft., 65 pipes.
Lieblich Gedeckt, 8 ft., 65 pipes.
Salicet, 4 ft., 65 pipes.
Dolce Flute, 4 ft., 65 pipes.
Harmonic Piccolo, 2 ft., 65 pipes.
Hautbois, 8 ft., 65 pipes.
Tremulant.

POSITIV ORGAN.

(Playable from Great and Choir.)
Gedeckt, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Tierce, 1 1/3 ft., 61 pipes.
Siffloë, 1 ft., 61 pipes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Quintaten, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Gedeckt, 16 ft., 32 notes.

Flute, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Violoncello, 8 ft., 32 pipes.
Quint, 5 1/3 ft., 32 pipes.
Principal, 4 ft., 32 pipes.
Twelfth, 2 2/3 ft., 12 pipes.
Fifteenth, 2 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Bass Clarinet, 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

LAST OF MONTHLY SERIES

AT CHURCH IN BALTIMORE

Presentation of Dubois' cantata "The Seven Last Words" on Palm Sunday evening brought to a close the year's series of special monthly musical services at St. John's Lutheran Church, Baltimore, where Bruce M. Williams is director of music. The series was opened last October with an organ recital "for the man in the pew," which included a number of transcriptions, by Mr. Williams, a graduate of the Peabody Conservatory. In November a choral vesper service by the choir of St. John's preceded a short recital by Donald W. King, organist-director at the Elderslie Methodist Church, Baltimore. The combined choirs of St. John's and Elderslie Churches presented the Christmas portion of Handel's "Messiah" in December.

Robert F. Twynham of Washington, D. C., who won this year's scholarship competition at the Peabody Institute, was the guest organist for a recital in January and the works of Baltimore composers Frederick Erickson, F.A.G.O., and Katharine E. Lucke, F.A.G.O., were heard in February, in conjunction with a choral vesper service at which the Brahms Alto Rhapsody was featured.

FRANK OWEN, ORGANIST AND HARPSICHORDIST, IN DEMAND

Frank K. Owen, organist and choirmaster of St. Luke's Episcopal Church, Kalamazoo, Mich., is probably the only recitalist in America who is regularly playing programs on a large concert harpsichord which he built himself. The two-manual instrument was completed by Mr. Owen in recent months. He used it for a recital at Albion College in February and played there again for a performance of Bach's "St. John Passion" March 30. On April 6 he played the recitative accompaniments for the same work at the East Congregational Church in Grand Rapids. He also collaborated with Henry Overley in the Bach festival at Kalamazoo March 21 to 23.

In Lent Mr. Owen gave a series of six organ recitals at his church. The program for the last of these, April 9, consisted of modern American compositions and was as follows: "Allegro ma non Troppo from Sonata I, Borowski; "Lenten-Orison," Edmundson; "Chapel in the Smokies," DeLamarter; Prelude on "Rorate Caeli," Campbell-Watson; Sarabande, Bingham; Prelude on a Gregorian Tone, Caudly.

DOUGLAS ELLIOTT ARRANGES FOUR RECITALS IN TORONTO

Four recitals were played Sunday evenings in March at the Sherbourne United Church of Toronto, Ont. The series was arranged by Douglas Elliott, musical director of the church. Proceeds went to the British Organ Restoration Fund. The first program was played March 9 by Mr. Elliott. He was assisted by Klemi Hammarburg, violinist, and Elizabeth Elliott, soprano. Cecil A. Walker of Lockport, N. Y., was heard March 16. Paul Gillan, boy soprano, sang numbers on the program. The choir of the Sherbourne Church, directed by Mr. Elliott, appeared with Frederick C. Silvester March 23. The last recital was played March 30 by Dr. Charles Peaker, who was assisted by the boy choir of St. Jude's Anglican Church, Oakville, directed by G. Melbourne Evans.

AT A PASSION SUNDAY vesper service in St. John's Episcopal Church, Lynchburg, Va., Henry Hallstrom, Ph.D., A.A.G.O., directed a program of works of Heinrich Schütz. The recently republished "Seven Words of Christ on the Cross," sung by the choir and soloists and accompanied by a string quintet and organ, was the featured number. Also on the program was "Sacred Concert" ("Give Ear, O Lord"), sung by two tenors; "Symphonia Sacra," sung by two sopranos, and "Four Psalms," sung by the choir. A number for string quintet, transcribed from Schütz's other Passions, completed the program. Charlotte Chamberlin, a senior student at Randolph Macon Woman's College, assisted at the organ.

WICKS ORGAN OF THE MONTH



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Very sincerely yours,
Emil D. Bacher, Chairman, Music Department
Dr. Martin Luther College, New Ulm, Minnesota



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Professor Davison's New Book on Church Music That Is Ideal

"Church Music: Illusion and Reality," by Archibald T. Davison, is the comprehensive and alluring title of a volume published the last of March by the Harvard University Press. Being the work of a man who has devoted his life to the subject on which he writes, it may be said at the outset that every serious church musician should read the book, even though he may not agree with all that Dr. Davison writes. Those who are familiar with Dr. Davison's addresses on several occasions at organists' conventions and with his earlier books are acquainted with his trenchant style, his brilliant sarcasm and his rare command of words.

Archibald T. Davison is James Edward Ditsos professor of music in Harvard University and the author of "Bach and Handel," "The Technique of Choral Composition" and "Choral Conducting," and co-author with Willi Apel of "Historical Anthology of Music." The appearance of his latest volume has been awaited for several months.

Professor Davison's credo is expressed in these words: "The ideal church music should never be a distracting end in itself, but should exist to heighten the significance of the texts to which it is set and to be an ally of the attitude of worship. *** The finest church music suggests the church and nothing outside of it; for that music is not sensuous or emotional, as is the music of the secular world; it is merely an eloquent yet inconspicuous reinforcement of the ideas embodied in the text it accompanies. *** The music of worship should be a speech apart—remote, archaic, perhaps, sacerdotal, strange—a language to which the church alone would be hospitable."

The book includes a list of anthems for Protestant services ranging from such sixteenth century composers as di Lassus and Palestrina to contemporary composers such as Randall Thompson, Ralph Vaughan Williams and Healey Willan. His list also includes familiar works of Bach, Brahms, Handel and others. But one will notice the absence of names of American composers, except Randall Thompson, and one Canadian—Healey Willan. It would seem that men such as T. Tertius Noble, Everett Titcomb, Leo Sowerby, Horatio Parker, the Matthews brothers—and a number of others—have made a sufficiently distinguished contribution to the best church music of our day to deserve recognition on a list of twenty-seven composers.

Professor Davison has not lacked the courage of his convictions, and for this he deserves admiration. Never has he been afraid of any challenge. This is proved by the following from the preface to the book: "It is readily conceded that there is ample room for disagreement with the writer's theories regarding church music. *** But as to the music itself the author can, in all conscience, admit no compromise, and from those who blindly mistake prettiness for beauty, rhetoric for eloquence, commonness for devoutness and tinsel for music's purest gold, he wholeheartedly dissents. It may seem to the reader that in its zeal for dignity and artistic worth this book is intractably professional and fantastically purist. To such an objection the author can only say that in his opinion no man to whom the God he worships is perfect with a perfection that transcends human imagining could be held sincere did he not, to the utmost, maintain toward church music the most inflexibly purist ideals, reinforced by every critical faculty he possesses."

There we have the gospel which Professor Davison preaches with the eloquence of St. Paul and the plain speaking of Jeremiah.

On the constructive side the author discovers "unsurpassed ecclesiastical works in the plainsong of the early church and the Reformation chorale." From these ideals he sets up his requirements for church music: "Rhythm which avoids strong pulses, melody which does not appeal on its own behalf, contrapuntal motion rather than dramatic and distracting effect, restricted chromaticism and dissonance, and finally modality which creates an impersonal and undramatic atmosphere."

After the sixteenth century Professor

Davison says, composers writing for highly-trained choirs began to surrender to the advances in musical techniques calculated to produce dramatic, sentimental effects "suitable to the opera but not to the church." Also, after the Reformation, he adds, the need for simpler music capable of being sung by the congregation "tempted composers to marry trite, worn, poor secular melodies to sacred texts." Professor Davison says that while there has been a vast amount of finest quality worship music written since the sixteenth century, "the present state of church music is one to call forth neither pride nor optimism." Professor Davison writes that the layman's insistence on singing and hearing the familiar in church has made it difficult for choirmasters and church musicians to avoid "a dull repetition of the same shoddy mediocre hymns and anthems."

After a page dwelling on the problems of the choir director and the shortcomings of choirs Professor Davison writes:

"I sometimes wonder why the volunteer choir continues to function at all. Church choristers are, to my way of thinking, an unsung race of heroes and heroines. Superficially viewed there is not much to command their loyalty. Has anyone ever seen inscribed on a tombstone the fact that this man or this woman conscientiously served his or her God through membership in the parish choir over many years? There is a deal of graveyard literature on the subject of husbands and wives who behaved themselves, and on piety in general; but that John and Mary, side by side, week in and week out, mounted to the choir loft and dutifully labored in the vocal vineyard—that, it would seem, represents no virtue at all. Certainly few will attain the posthumous glory of John Cabecca, precentor to the king of Spain. John Cabecca is buried in the great church of Saragossa and on his tomb is inscribed the following epitaph: 'Here lies John Cabecca, the Precentor to our Lord and King. When he is admitted to the choir of Angels in Heaven, whose society he will embellish and adorn, and where he will greatly distinguish himself by his singing powers, God shall say to the Angels: Come, ye calves, and let me hear John Cabecca, Precentor to our Lord, the King of Spain.'"

In paying his respects to English as well as American composers of service music the author does not omit disdainful mention of Barnby, Dykes, Stainer and Sullivan, but the eternal rest of these men, whom St. Peter probably did not reject because they lacked the approval of our modern classicists, probably will not be unduly disturbed. And to characterize the gospel hymn as "that embarrassingly autobiographical record of Christian snobbery" indicates that the author overlooks entirely the fact that the gospel hymns, many of them admittedly bad music, served other purposes than merely to qualify as the best types of religious composition.

All in all Professor Davison's book is thought-provoking and the organist and choirmaster who reads it with an open mind and dilutes some of the bitter medicine sufficiently will not fail to be benefited. If Professor Davison's is a voice crying in the wilderness we should not fail to open our ears to it.

DR. JOHN F. CARRÉ IS HEARD IN RECITALS OF HIS WORKS

John F. Carré, Mus.D., well-known organist, pianist and composer, gave an organ recital of his own compositions March 23 at the First Presbyterian Church of Racine, Wis., where he has been organist since 1921. The program was repeated on Palm Sunday at Calvary Presbyterian Church in Milwaukee. Dr. Carré is one of the few living composers who appear in complete piano and organ recitals of their own works. The selections which were played by him at the recitals mentioned were as follows: "Cloister Shadows," from "Three Images"; "Sierra Madre," from "Mountain Sketches"; "Mirror Lake," from "Three Images"; "Sonata Eroica"; "Introspection," "Swans at Eventide," "Elegy of the Bells" and "Benedictus" from "Nocturnals"; "Horizon," from "Mountain Sketches"; Toccata.

In May Dr. Carré will go East to play programs of his own works in several cities, ending with a recital in Washington, D. C., under the sponsorship of the Congressional Club.

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The Aeolian-Skinner Organ Company will soon complete installation of a four-manual instrument of fifty-three registers in the chapel of MacMurray College for Women in Jacksonville, Ill. The organ, which will contain 3,496 pipes, is to be placed in a curved chamber following the line of the apse behind the altar. There will be two large openings screened by wrought-iron grilles. The console will be on the left side of the choir and the player will face the other side. The organist is Robert Glasgow, a graduate of the Eastman School of Music. The dedicatory recital is to be played at an early date by Harold Gleason of the faculty of the Eastman School of Music.

The stop specifications are as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Scharff, 3 ranks, 183 pipes.

SWELL ORGAN.

Geigen, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Gedeckt, 8 ft., 68 pipes.
Prestant, 4 ft., 68 pipes.
Flute Harmonique, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Hautbois, 8 ft., 68 pipes.
Clarion, 8 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Gemshorn, 16 ft., 68 pipes.

Viola, 8 ft., 68 pipes.
Cor de Nuit, 8 ft., 68 pipes.
Nason Flute, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Unda Maris, 8 ft., 56 pipes.
Montre, 4 ft., 68 pipes.
Koppelflöte, 4 ft., 68 pipes.
Nasat, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Terz, 1½ ft., 61 pipes.
Cymbel, 3 ranks, 183 pipes.
Cromorne, 8 ft., 68 pipes.
Tremulant.

SOLO ORGAN.

Viola, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 68 pipes.
Flute Octavante, 4 ft., 68 pipes.
English Horn, 8 ft., 68 pipes.
French Horn, 8 ft., 68 pipes.
Trompette Harmonique, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.

Contre Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten (Great), 16 ft., 32 notes.
Gemshorn (Choir), 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Gedeckt Pommier, 8 ft., 32 pipes.
Choral Bass, 4 ft., 32 pipes.
Blockflöte, 2 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Posaune, 16 ft., 32 pipes.
Fagotto (Swell), 16 ft., 32 notes.
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

DR. ASPER GIVES RECITALS

IN CITIES COAST TO COAST

Dr. Frank Asper, organist of the Salt Lake City Tabernacle, has been heard in recitals this year in cities as far distant as California and Rhode Island. A dedicatory recital was given by Dr. Asper Jan. 30 at the Church of Jesus Christ of Latter-Day Saints, First Ward, in Mesa, Ariz. The Kern County Chapter of the A.G.O. sponsored Dr. Asper Feb. 4 at the Harvey Auditorium, Bakersfield, Cal. His appearance March 2 at the Pawtucket Seventh-Day Baptist Church, Westerly, R. I., was under the auspices of the Westerly Chapter, A.G.O., and the Monmouth Chapter sponsored him March 3 at the First Methodist Church, Asbury Park, N. J. Dr. Asper was heard March 4 in Scranton, Pa., at St. Luke's Episcopal Church.

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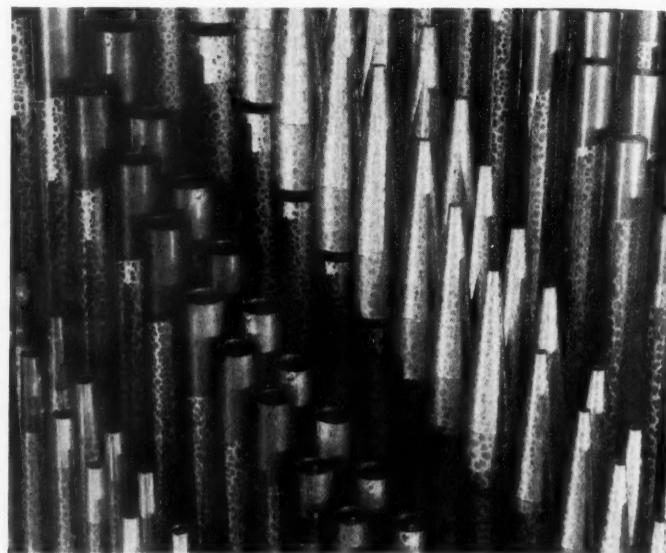
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**REUEL LAHMER APPOINTED
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Reuel Lahmer, formerly of Colorado Springs, Colo., has been appointed organist and choirmaster of the Church of the Ascension, Pittsburgh. The church has a large four-manual Skinner organ and a professional choir of fifty men and boys.

In Colorado Springs Mr. Lahmer was minister of music at the First Baptist Church and conductor of the Colorado Springs Women's Chorus and the Y.W.C.A. mixed chorus. He taught theory and composition at Colorado College from 1948 to 1951 and was instrumental in forming the Colorado Springs Composers' Guild, which for three years broadcast a program of American music a large percentage of which was composed in Colorado Springs. Before moving to Colorado Mr. Lahmer was composer in residence at Carroll College, Waukesha, Wis., and before the war he taught at Cornell University, Ithaca, N. Y.

**ORGAN IN GREENSBORO, N. C.,
REDEDICATED BY LOVELACE**

A rededication recital on the four-manual Austin organ in the First Presbyterian Church, Greensboro, N. C., was played March 2 by Austin C. Lovelace, D.S.M., the minister of music. The organ, the specifications of which appeared in the June, 1929, issue of *THE DIAPASON*, is an Austin of that year and incorporated pipes from an earlier instrument. The newly-added stops are a mixture and 8-ft. bourdon on the great and six extensions on the pedal. The instrument now has 2,428 pipes, chimes and harp.

For his recital Dr. Lovelace chose the following numbers: "Entrada," Pepping; "The Musical Clocks," Haydn; Passacaglia, Bach; Ballade, Clokey; Sonata on the Ninety-fourth Psalm, Reubke; Pastoral Dance, Milford; Scherzo, Symphony 2, Vierne; Intermezzo from the "Storm King" Symphony, Dickinson; Toccata, Jongen. The recital was sponsored jointly by the church and by the Piedmont Chapter of the A.G.O.



Gloria Deo, Motet for Five Voices
(S.S.A.T.B.)—Latin Text..... 40

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3—Epiphany	10—Feast of Dedica-
4—Lent	tion
5—Easter	11—For General Use
6—Ascension	12—Harvest Festival
7—Whitsunday	13—Psalm 24

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5—St. Magnus	16—Iste Confessor (Rouen)
6—Andernach	NEW HYMN TUNES
7—Christe, Redemptor Saeculi	17—Rex Coelestis
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10—Rockingham (Communion)	20—Haec Dies
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of Organists. Official Organ of the
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CHICAGO, MAY 1, 1952.

ARE YOUR NAME AND ADDRESS correct on the label attached to the wrapper of your copy of THE DIAPASON? Do you receive the magazine promptly? If the answer to either question is "No", be sure to notify us immediately. By so doing you will enable us to give you proper service. If your address is changed, do not neglect to send in your new address without delay.

Addition to Organ Literature

Organ building in the United States is not an "assembly line" operation, as so many things are in this age. If one seeks evidence of this and of the fact that those who create these instruments are both artisans and artists he can find it in a handsome brochure just issued by the Aeolian-Skinner Company. This beautifully illustrated publication is not just another compilation of sales talk; rather it will make anyone interested in the present state of organ design understand better the motives and ideals that actuate our organ builders.

The booklet is based largely on advertisements of the Aeolian-Skinner Company that have appeared in recent times in THE DIAPASON. The author describes the brochure as containing "visual and verbal studies in organ building as we practice it, compiled from our advertisements and the thoughts of those who plan and build the instruments." In a foreword G. Donald Harrison, president of the company, states a fact well known to all who are familiar with the organ industry when he writes: "Since building organs is a craft, unlike, for instance, the mass production of automobiles, the organ industry employs a large percentage of craftsmen. Many of these craftsmen work in the organ industry because of the pleasure it gives them to create works of beauty rather than for the financial return they expect for their services. Few have grown rich building organs. Fortunately this is a secondary consideration compared to the pleasure and satisfaction obtained from the work itself."

There is much other reading matter that contains information the layman should have. A broad view of organ design in the light of recent developments is expressed as follows:

A mature age is one that seeks consciously or unconsciously to synthesize all the best that has gone before into an homogeneous whole.

The eighteenth century saw the flowering and the decadence of the "baroque" aesthetic; the nineteenth century encompassed the ripening and decay of romanticism. The artist organ builder of the twentieth century must now incorporate the best of both styles, and weld them into a

living whole.

We are not concerned as to whether our light pressure clarified "flue ensemble" is "baroque" or whether our full swell is "English" or "French"; rather is it the music to be played that dictates the design. For some installations the classic plan is good; for others many compromises with old and new ideas will provide the most useful solution. This point of view includes the use of "orchestral" stops in their most colorful forms. Indeed, our application of some old principles in voicing these "orchestral" tones has greatly increased their color range and flexibility.

There are twenty-five halftone cuts, included among them being pictures of the console of the organ in the Riverside Church in New York, the trompette-en-chamade in the First Presbyterian Church of Kilgore, Tex., the organ in the Mormon Tabernacle in Salt Lake City and its console, St. Bartholomew's Church in New York and Symphony Hall in Boston.

Going Back to 1912

In our ancient history department of the April issue, among items recalling what happened forty years ago in the world that concerns the organ, was a brief paragraph to the effect that THE DIAPASON was establishing a department of news of the American Guild of Organists, giving that organization the benefit of special attention for its activities. To the majority of the present generation this probably meant little; to the old-timers among our readers it revived memories of various occurrences of 1912 and of men and women no longer with us. And it may all be a yoking to nostalgia.

Many things happen in the course of two-score years even in the serene quiet that is supposed to pervade the profession of church music. Early in its career—THE DIAPASON was only 3 years old at the time—this publication realized that the organizations of organists and the professional press can achieve their mutual object best if they cooperate. This cooperation is not always easily achieved or maintained. Many developments and the activities of many persons have marked these forty years. At the time H. W. Gray, the music publisher who did so much not only for the A.G.O. but for church music, issued the *New Music Review* as the Guild's official paper. It was a comparatively small paper and the Guild was a small organization, with only a fraction of its present membership. A few years later the ambition of some of its officers led the Guild to embark in the publishing business and a monthly magazine was launched. THE DIAPASON continued without interruption to give the A.G.O. the same representation it had previously received. After a few years the connection between the Guild and the new magazine was terminated and Mr. Gray again was asked to serve as he had in the earlier day. Meanwhile a lusty though smaller organization, the National Association of Organists, which deserves credit for having originated national conventions, had appointed THE DIAPASON its official magazine.

When in 1935 the N.A.O. was absorbed by the Guild to form the present successful and constantly growing body THE DIAPASON was selected to be its official organ by an overwhelming vote of the chapters—a vote of which we have always been proud as an expression of the regard of organists throughout the land for the modest efforts on behalf of the profession which we had made over a period of twenty-five years. Since that day we have been able to serve even better than before and have striven to promote and supplement the other services of the Guild, while the many chapters from coast to coast have cooperated with us.

In another forty years other men will be at the helm of the Guild and of this magazine, but it is to be hoped that they continue to bear in mind, as have those of the past and the present, one common aim—to serve, glorify and advance the cause of the organ and of the music of the church.

A Sympathetic Writer

[An editorial from the Springfield (Mass.) Union, March 12, 1952.]

It must be said, albeit sadly, that some church members are not as aware as they might be of the joys that are to be found in church music, nor are they as well acquainted as they should be with the tireless labors of organist and choirmaster that make possible the pleasant sounds which rise heavenward on Sunday mornings. In many churches the organ console is tucked away in a recess built into the side of the chancel; the organist is in view of his choir; the top of his bobbing head may be glimpsed from time to time by a few persons in the congregation, but to most worshippers he and his busy hands and feet are invisible. It is not surprising, then, that not a few churchgoers look upon the creation of organ music and the singing of anthems as activities that occur spontaneously and easily.

Organists and choirmasters ought to be called upon to take well-earned bows from time to time in order that congregations may be reminded that Sunday morning's music does not burst into being at the push of a button. Some day push-button music may fasten itself upon us but, fortunately, that day is not yet.

There is a little story that illustrates how lightly regarded on occasion are the minister of music's duties. The father of a bride-to-be engaged a church for her wedding and when some time passed with no mention having been made of music for the ceremony, someone ventured to inquire whether the services of the church organist had been arranged for. "Oh," said the father of the bride, "I thought he came with the church." This sort of thing happens more often than organists and choirmasters could wish.

The program chairman for a church supper, groping for something to occupy five or ten dangling minutes, decides that it would be nice to have a little music and the organist-choirmaster is asked if he will round up a sextet or an octet. The supper will be a week from yesterday, he is told, so there will be plenty of time to prepare something—something simple, nothing elaborate! A short cantata perhaps? The young organist will smile feebly and he will promise the appearance of a sextet or an octet. The balding minister of music will not smile, especially if he is in the midst of Easter music rehearsals, but with the resigned calm that comes with long experience in such matters he will bow to the inevitable and he will have someone (well rehearsed) at the supper, even if only a lone baritone. Organists and choirmasters are among the earth's most agreeable people.

An organist and choir director is a man who seldom has enough of anything. He wishes to add several effective motets to his library but his budget already is strained. Rehearsals are neither as long nor as frequent as they ought to be. He never finds as many men in his tenor section as he needs. If there are fifty voices in his choir forty-five will appear at midweek rehearsal and on Sunday morning, when he summons courage to count his singers as they file into the chancel, there will perhaps be thirty-five. If the day is rainy there will be twenty-five. If it is snowing he will grit his teeth and play very softly so that the voices will be heard beyond the eighth pew.

But any organist and choir director knows that the tribulations of ministers of music, taxing their musicianship, patience, ingenuity and powers of diplomacy, are small things beside the joy there is in praising the Lord with harp and in teaching men to sing unto Him a new song that they may rise in spirit above the day's tedious commonplaces.

CHOIR AND ORGAN FESTIVAL
AT NEW ORLEANS CATHEDRAL

A choir-organ festival celebrating Laetare Sunday was held at the St. Louis Cathedral in New Orleans Sunday afternoon, March 23. The program included a *cappella* and choral music of the early church, sung by the choirs, and organ music played by Elise Cambon, music director and organist of the cathedral. Choirs taking part in this festival were the Schola Cantorum of Notre Dame Seminary and St. Mary's Dominican

Looking Back into the Past

Forty years ago the following news was recorded in the issue of May 1, 1912—

The nominating committee of the American Guild of Organists presented its ticket, headed by Frank Wright for warden, with Dr. William C. Carl as sub-warden and Gottfried H. Federlein as secretary.

Dr. Gerrit Smith gave the twenty-fifth recital of the fifth series arranged by the A.G.O. at St. Luke's Church, New York, April 4.

The Austin Organ Company was commissioned to build a large four-manual organ for Calvary Presbyterian Church, Cleveland.

Twenty-five years ago the following news was recorded in the issue of May 1, 1927—

Samuel A. Baldwin brought his twentieth season as organist of the College of the City of New York to a close May 15. Since the opening of the organ Feb. 11, 1908, Professor Baldwin had given 9,110 performances of a list of 1,671 works.

A four-manual organ built by the Aeolian Company for the New Jersey College for Women at New Brunswick was dedicated with three recitals. The performers were Palmer Christian, Dr. Tertius Noble and Miss Helen Hogan. Pietro Yon was appointed organist of St. Patrick's Cathedral in New York April 1, and was to begin work at his new post Oct. 1.

At a "soiree d'inauguration" March 26 in the home of Marcel Dupré at Meudon, near Paris, the organ formerly in the home of Alexandre Guilmant was dedicated. More than 300 guests were present. The organ was placed in a new hall built as an annex to the house.

Ten years ago the following events were recorded in the issue of May 1, 1942—

Perhaps for the first time in history an organist has been elected a college president. That honor has come to Daniel A. Hirschler, who has been made the head of the College of Emporia, in Kansas, after having been dean of the school of music of the institution for twenty-eight years.

A thoroughly entertaining evening was the consensus of opinion among New York Guild members and their friends who turned out April 20 to hear two visiting organists—Edwin Arthur Kraft of Cleveland and Dr. Rollo F. Maitland of Philadelphia—in a recital and improvisation, respectively, at St. Thomas' Church.

College glee club, the Rev. Robert J. Stahl director; the Xavier University concert choir, with Norman Bell directing; the Ursuline College Choral and the cathedral choir, both under the direction of Miss Cambon. The organ selections included compositions by Bach, Brahms and Vierne. The choirs were heard in motets by great composers of the Polyphonic era—Palestrina, Vittoria, Lassus and Hassler. The festival closed with a solemn benediction sung by the combined choirs with the Most Rev. Joseph Francis Rummel presiding.

JEAN LANGLAIS WILL GIVE
CHICAGO RECITAL ON MAY 22

The Van Dusen Organ Club will present Jean Langlais, internationally known organist and composer, in a recital Thursday evening, May 22, at St. James' Methodist Church, Chicago. His program will include works by Franck, Dupré, Messiaen, Tournemire, Bingham and Langlais, after which he will improvise on submitted themes. Tickets at \$1.25 may be procured by writing to Miss Lois Dunn, treasurer Van Dusen Club, American Conservatory of Music, 306 South Wabash Avenue, Chicago 4.

EXCERPTS FROM BACH'S Mass in B minor were heard Palm Sunday in a vespers service at the Second Church in Newton. West Newton, Mass. Ivar Sjöström conducted and H. Winthrop Martin was at the organ. For the prelude Mr. Martin played "Angeli" Snow, and Three Liturgical Preludes Oldroyd. The postlude was Dupré's Fugue in G minor. Included also on the program were Handel's Concerto 5 and two choruses by contemporary composers.

Recital by Edward Linzel

The New York City Chapter presented Edward Linzel in a recital at the Church of St. Mary the Virgin March 17 before an enthusiastic audience of about 250. The program was opened with the Prelude and Fugue in E flat by Bach, performed with excellent rhythmic structure and tempi and with great clarity in the many voices, especially of the fugue. This was followed by the "Allein Gott in der Höh' sei Ehr" for manualiter 3-4 time in G, which was very colorful and interesting. The coloratura and canto in alto, three voices in F, which followed, though well performed, were rather uninteresting to this listener, who truly enjoys Bach, but does no feel that all Bach is worth performing.

The Prelude, Fugue and Chaconne of Pachelbel produced brilliant effects, well controlled, and the Chaconne had a good buildup of the full tones of the organ. The Pastorale by Roger-Ducasse showed fine color contrasts and imagination, while the "Ave Maris Stella" of Langlais was pleasing. The Cantabile by Jongen and the Andante Sostenuto from the "Symphonie Gothique" by Widor were done with excellent registration, contrasting solo stops and a fine sense of the romanticism required for these numbers. Of the closing Suite, Op. 5, of Duruflé, the Prelude and Toccata were dramatic and thrilling.

Mr. Linzel is to be congratulated on a most interesting and highly musical performance throughout, with stress on his use of the organ as a whole, which, like all good things, has improved over the years.

C.R.W.

PRESBYTERIANS TO CONDUCT
SUMMER TRAINING SCHOOLS

The summer of 1952 will find the church music sections of the Presbyterian Leadership Training Schools concentrated in two schools: Maryville College, Maryville, Tenn., June 30 to July 11, and College of Wooster, Wooster, Ohio, July 21 to Aug. 1. These schools are sponsored by the Board of Christian Education of the Presbyterian Church in the United States of America.

The music section in the Maryville School will be directed by Dr. W. Lawrence Curry, musical editor of the Board of Christian Education, chairman of the department of music at Beaver College, Jenkintown, Pa., and minister of music of the First Methodist Church, Germantown, Philadelphia. Dr. Curry, who is assisted at his own church by his wife, Mrs. Louise H. Curry, will have her help as a faculty member. He will teach the courses in conducting, organ playing, new materials and choir rehearsals. Mrs. Curry will give the courses in religious drama and pageantry and choric speech. The Currys will be assisted by Mrs. Vivian Morsch, who will teach the courses in vocal methods, junior choir methods, music in Christian education and the rehearsal of the junior choir. Mrs. Morsch recently was appointed director of Christian education of the First Presbyterian Church, Youngstown, Ohio. Prior to this appointment she was the director of Christian education at the Seventh Presbyterian Church, Cincinnati, Ohio, for seven years.

The music section of the school at Wooster will be directed by the Rev. W. Frederic Miller, minister of the First Presbyterian Church of Youngstown, Ohio. Mr. Miller is widely known both as a choral director and organist. He will be assisted by the Rev. Donald D. Kettling, minister of music of the East Liberty Presbyterian Church, Pittsburgh, who is known for his work in religious education and for his book "Steps toward A Singing Church." In charge of the junior choir work will be Miss Edith Lovell Thomas, author, composer, compiler and editor of children's hymnals. The youth choir choruses will be conducted by Edward H. Johe, organist and choirmaster of the First Congregational Church, Columbus, Ohio. The classes in organ will be taught by Richard T. Gore, professor of music and chairman of the department of music at Wooster.

N. LINDSAY NORDEN'S "NEBRAHMA," a "spiritual drama" for orchestra, was heard for the first time April 6 at Messiah Lutheran Church, Philadelphia. The work preceded a performance of Dubois' "Seven Last Words." Harry Wilkinson was at the organ and the instrumentalists were members of the Philadelphia Orchestra. There were fifty voices in the chorus.

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NEW GUILD STUDENT GROUP AT BOSTON UNIVERSITY



A GUILD STUDENT GROUP was recently organized at the Boston University College of Music under the sponsorship of the Massachusetts Chapter. Dean Theodore N. Marier appointed Professor Samuel Walter as supervisor for the group. As the first event of the season the members were escorted on a tour of the Aeolian-Skinner organ factory by Aubrey Thompson-Allen, a member of the firm and a member of the Massachusetts Chapter. On Dec. 10 a program of choral music was presented at Marsh Chapel with Mr. Walter conducting, members of the group and other students at the college of music composing the chorus. Those in the picture are: Front row, left to right, Gerry Talbot, Sunnie Valerius, Glen Bachelder, president; Doris Abrahamson. Rear row, left to right, Louis Child, Walter Cavalieri, Professor Walter, Joan Norton, Robert Sawyer and Brent Bartlett. Those absent when the picture was taken include Henry Davis, Nancy Noyes, Eleanor Smith and Elizabeth Zulalian.

The picture was taken in the chancel of the chapel. Grouped around the console of the three-manual, forty-stop Cassavant organ, reading clockwise, are: Sunnie Valerius, treasurer; Glen Bachelder, president; Professor Walter, supervisor; Robert Sawyer, Andrea Jacobson and Doris Abrahamson, secretary. Seated are Walter Cavalieri and H. Winthrop Martin. Absent when the picture was taken are: Brent Bartlett, Louis Child, Mary Conway, Henry Davis, Joan Norton, Nancy Noyes, Eleanor Smith, Gerry Talbot and Elizabeth Zulalian.

THE COMBINED CHOIRS of Emmanuel Church and the First Church in Boston, with orchestra, harpsichord and organ, gave a performance of the Bach Mass in B minor for the benefit of the friends of Albert Schweitzer March 25. The newspaper critics gave the performance unstinted praise. There were fifty-two in the chorus and an orchestra of twenty-four according to the requirements of the Bach score. Grover J. Oberle directed the solos and duets from the harpsichord.

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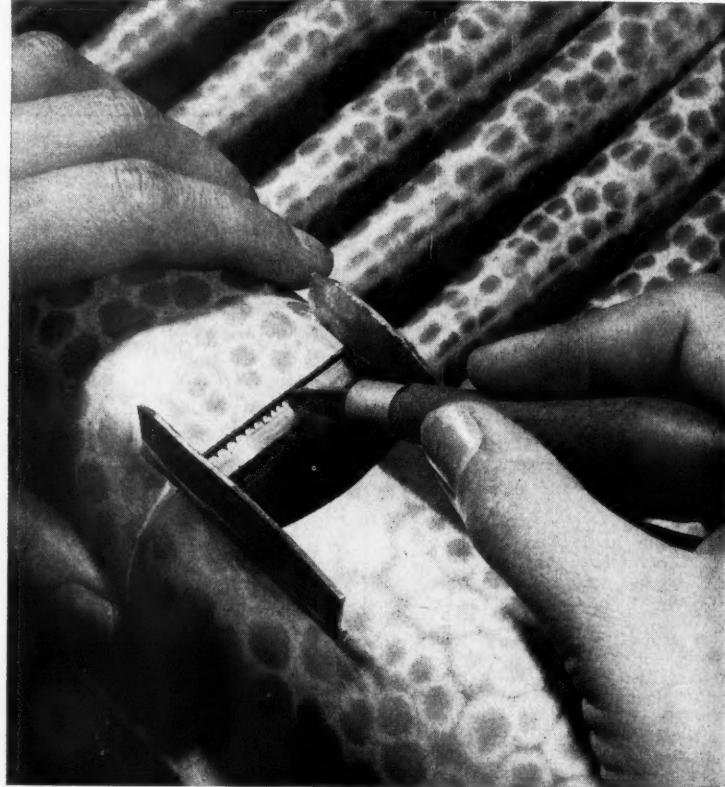
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THE DIAPASON

HAROLD G. FINK



HAROLD G. FINK marked his twentieth anniversary at the Fordham Evangelical Lutheran Church, New York City, with a recital April 27. An interesting fact about the church that Mr. Fink has served so faithfully is that since its founding thirty-eight years ago there have been only two pastors and two organists. Mr. Fink's predecessor was Julius Mattfeld, now musical director for CBS.

Mr. Fink studied organ under Paul Trench and Cuyler Van Dyke at the Lawrenceville School and then with the late J. Warren Andrews, one of the founders and former wardens of the A.G.O. His later work was done under Carl Weinrich. For three years Mr. Fink was organist of the Park Hill Reformed Church of Yonkers, N. Y. Then for seven years he was organist and choirmaster of the First Presbyterian Church of Englewood, N. J. After several years in which he did no organ playing he decided to devote his entire time to the instrument.

For his anniversary recital Mr. Fink chose the following numbers: Chromatic Fantasie, Thiele; Concerto 10, Handel; Chorale Preludes, "Sleepers, Wake" and "Rejoice, Ye Christians," Bach; Trio-Sonata in D minor, Bach; Symphonic Movement, Weitz; "The Reedgrown Waters, Karg-Elert; "Thou Art the Rock," Mulet; Chorale Prelude, "Our Father Who Art in Heaven" and Fugue in F flat, Bach.

DR. HARRY E. COOPER OPENS
STANDAART FOUR-MANUAL

The new four-manual Standaart organ installed in the First Baptist Church, Gaffney, S. C., was opened on Good Friday, April 11, the dedicatory recital being given by Dr. Harry E. Cooper, head of the department of music at Meredith College, Raleigh. The church was filled to capacity. The stop-list of the organ was published in the June, 1950, issue of THE DIAPASON. Dr. Cooper's program was as follows: Toccata and Fugue in D minor, Bach; Pastorale from Sonata No. 1, Guilmant; "Christus Resurrexit," Ravello; Scherzo from Second Symphony, Vierne; "Chimes of Westminster," Vierne.

BACH'S "ST. MATTHEW PASSION" was sung on Palm Sunday afternoon at Emmanuel Baptist Church, Brooklyn, N. Y., under the direction of Dr. Henry Fusner. The Emmanuel motet choir was assisted by the choir of St. Bartholomew's Church, Brooklyn, Charles Ingerson choirmaster, and the boy sopranos of the Church of St. Luke and St. Matthew, Grant Smith choirmaster. As a non-religious activity for the community, Emmanuel Church this year sponsored the Clinton Hill Symphony, with Dr. Fusner as conductor. The orchestra gave its first program April 15 at Pratt Institute, with works by Rossini, Haydn, Saint-Saëns, Grieg and Elgar.

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FOUR DALLAS RECITALISTS
PLAY NOON-HOUR PROGRAMS

Noon-hour organ recitals were heard on four Fridays in Lent at the Highland Park Methodist Church in Dallas, Tex. John Glenn Metcalf played the first of these March 21. His program included pieces by the two Couperins, a Bach Partita, settings of "O Sacred Head" by three composers and two movements from Peeters' "Suite Modale." The organist March 28 was Robert Scoggins, who played the following numbers: Toccata and Fugue in D minor, Bach; "Come, Sweet Death," Bach-Fox; "Ronde Francaise," Boellmann; "Christ in Gethsemane," Scoggins; Toccata, Lanquetuit.

For the recital April 4 James N. Mellor chose numbers by Brahms, de Malein-Greau, Benoit and Barber-Strickland. The last program, April 11, was played by Jane Manton Marshall, whose selections were as follows: "Old Hundredth" Pachelbel; Sonatina from "God's Time Is Best," Bach; "Piece Heroique," Franck; "Abide with Us" and "Hear, O Israel," Weinberger; Toccata on "O Filii et Filiae," Farnam.

WILLIAM WATKINS RESUMES
HIS WORK IN WASHINGTON

William Watkins, the Washington, D. C., organist, who has been on leave of absence from his post at the New York Avenue Presbyterian Church since he was injured in an automobile accident Aug. 29, resumed his duties at that church April 20. This was Mr. Watkins' first public work since his injury. He will not be available for recitals until next season.

ALL SAINTS' EPISCOPAL College in Vicksburg, Miss., has announced that the fifth session of the summer school of church music will be held there June 8 to 13. The school is a joint project of the Episcopal Dioceses of Louisiana, Arkansas and Mississippi. Although primarily for organists and choirmasters of the Episcopal Church, the school is open to musicians from all denominations. William Teague, minister of music of St. Mark's Episcopal Church in Shreveport, La., will serve his second year as dean. Also on the faculty will be Roy Perry, director of music at the First Presbyterian Church in Kilgore, Tex.; Dr. W. Holly Wells, a member of the All Saints faculty, and Miss Georgia Finley, who will serve as accompanist.

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OSHAWA AND DISTRICT CENTRE—A recital of liturgical music was presented for the March meeting of the Oshawa Centre in St. George's Anglican Church. William Wickett, A.T.C.M., A.C.C.O. of London, Ont., was guest organist and a program of compositions by Bach and English composers was presented by a special choir under the direction of George Rapley, with Kelvin James accompanying. Mr. Wickett, who played compositions by English composers, Bach and Franck, was outstanding in his skill in registration. His "Scherzo" by Wilton and "Scherzo" by Whitlock were delightfully done. The choir did its best work in "I Was Glad when They Said unto Me," by Parry. Proceeds were donated to the British Organ Restoration Fund.

BRANTFORD CENTRE—The monthly meeting of the Brantford Centre was held March 15 in Zion United Church, with Chairman George E. F. Sweet presiding. The speaker of the evening was Dr. Harold W. Vaughan, minister at Zion United, who spoke on the topic "Worship in Music," followed by a discussion with members taking part. George A. Smale gave a short demonstration of anthems, after which a social time was enjoyed under the chairmanship of Miss Marion Alexander.—MARJORIE A. COOK, Secretary.

MONTREAL CENTRE—A meeting of the Montreal Centre was held Saturday evening, March 15, in the community hall of Temple Emanu-El, Westmount. After a business session a demonstration of the music of the synagogue was given by Cantor O. O. Staeren and the temple quartet under the direction of Phillips Motley. The traditional chants of the various festivals were heard and their origins in ancient folk-music were traced. The meeting then adjourned to the temple auditorium, where cantor, choir and organ united in some of the more modern settings of the Sabbath service. Refreshments were served.—G. C. JOHNSTON, Secretary.

HAMILTON CENTRE—After the evening service in All Saints' Anglican Church March 16 the Hamilton Centre presented a recital by Christina McLean of Toronto. Miss McLean played: Little G minor Fugue, Adagio from Trio-Sonata No. 3, "O Man, Bewail Thy Grievous Sin" and Prelude and Fugue in B minor, Bach; Chorale Improvisation on "Jesu, Bridegroom of Souls," Karg-Elert; Rhapsodie No. 2, Saint-Saens;

"Naiades," and "Hymne au Soleil," Vierne; Sinfonia from the Twenty-ninth Cantata, "We Thank Thee, O God," Bach. Miss Marguerite Thomson sang three Biblical songs by Dvorak. The recital was followed by a social hour, with Mrs. Harold Jerome and Miss Jessie Gray serving refreshments.—EDGAR SEALY-JONES, Secretary.

VANCOUVER CENTRE—The Vancouver Centre has been treated to some fine organ and choral music in recent weeks. Feb. 17 we visited St. Michael's Anglican Church and had the privilege of hearing the interesting two-manual Casavant organ played to advantage by the organist of the church, C. R. Chidwick, assisted by two other members of this centre—David W. Ellis and J. Harry Stothers. On the same day, in Kelowna, B. C., Dr. Ivan Beadle, M.C., presented a fine program of organ, choir and orchestra in the First United Church. As a result Dr. Beadle was able to turn over to the B.O.R.F. a check for over \$200. March 16 we visited the Chalmers United Church, where Alfred W. Chard presides over a three-manual Casavant. His program made full use of the resources of this fine organ. Mr. Chard was assisted by Miss Marjorie Johnston, well-known Vancouver contralto. An offertory of over \$36 was received for the B.O.R.F.—G. HERALD KEEFER, Secretary.

FOR THE FIRST TIME an exposition will be devoted exclusively to the things needed for building, equipping and maintaining churches. The occasion is the International Churchman's Exposition, scheduled for May 19 to 24 at the International Amphitheater in Chicago. Approximately 100 exhibits, open to the public, will cover everything from blueprints and building materials to chimes, choir robes and collection plates. In addition the exposition will present a program of interest to church trustees, committees, ministers, Sunday-school leaders and others concerned with church construction or operation.

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J. MAX KRUWEL, organist of the Grand Avenue Methodist Church in Kansas City, Mo., directed a 200-voice choir and played the organ for a large Methodist rally at the Playhouse March 9. More than 2,300 people were present. Mr. Kruwel directed the chorus in Handel's "Hallelujah Chorus" and played these organ numbers: Sixth Symphony, Widor; "Song of the Basket-weaver," Russell; "In Thee Is Joy," Bach.

A group made up of the combined choirs under Mr. Kruwel's direction sang at the Good Friday service sponsored by the Kansas City Council of Churches. Two compositions by Mr. Kruwel were included—"In the Night that Jesus Was Betrayed" and "Good Friday." Mr. Kruwel's chancel choir sang "The Messiah" Easter Sunday night.

Mr. Kruwel, who before going to the Grand Avenue Methodist Church was minister of music at the Linwood Metho-

dist Church, began the study of piano with his mother as his first teacher at the age of 6. Subsequently he studied with Miss Marie Sharp of Thorntown, Ind., and Lucretia Rea of Rochester, Ind. At Springfield, Ill., where his father was pastor of the Kumler Methodist Church, he was appointed organist at the age of 13 and studied under T. L. Rickaby, a contributor to the *Etude Magazine* for a period of forty years. Mr. Kruwel attended Millikin University at Decatur, Ill., and studied piano with Max Swarthout and organ with Donald Swarthout. Upon entering the University of Illinois he studied with Russell Hancock Miles, with whom he majored in organ. He was graduated at the University of Illinois with the degrees of B. A. and Mus.B. For several summers he did graduate work at Northwestern University in the department of church and choral music. For several years he was minister of music at Salem Evangelical Church, Quincy, Ill.

*ARTHUR POISTER IS HEARD
IN SIOUX CITY; OTHER DATES*

Arthur Poister, head of the organ department at the University of Syracuse, has been busily engaged in public playing this season. He gave a recital in Sioux City, Iowa, Easter Sunday night under the auspices of the A.G.O. chapter there. Mr. Poister will play the dedicatory recital on a Holtkamp organ at the University of Kentucky, Lexington, May 6. That instrument was described in the June, 1951, issue of THE DIAPASON.

Early in March Mr. Poister played Piston's Prelude and Allegro for organ and strings and Dupré's "Cortège et Litania" for organ and full orchestra by the Syracuse University Orchestra. He gave recitals in San Antonio and Detroit in January.

Mr. Poister reports that the work of installing the new Holtkamp organ in Hendricks Chapel, University of Syracuse, has been begun and the instrument will be dedicated in September. The stoplist appeared in the January, 1952, issue of THE DIAPASON.

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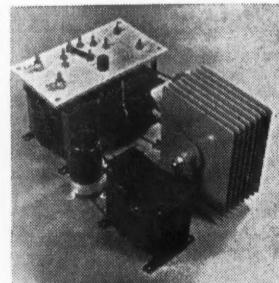
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THE DIAPASON

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Charles Wade Walker, Sr., has resigned as organist and choirmaster of the Pound Ridge Community Church, Pound Ridge, N. Y., after fourteen years of service to become organist of the North Salem, N. Y., Methodist Church. The official board of the Pound Ridge Church presented Mr. Walker with a beautiful brief case in appreciation of his faithful services during these years. Mr. Walker is a resident of Ridgefield, Conn., and a member of the New York Chapter of the A.G.O. of many years' standing.

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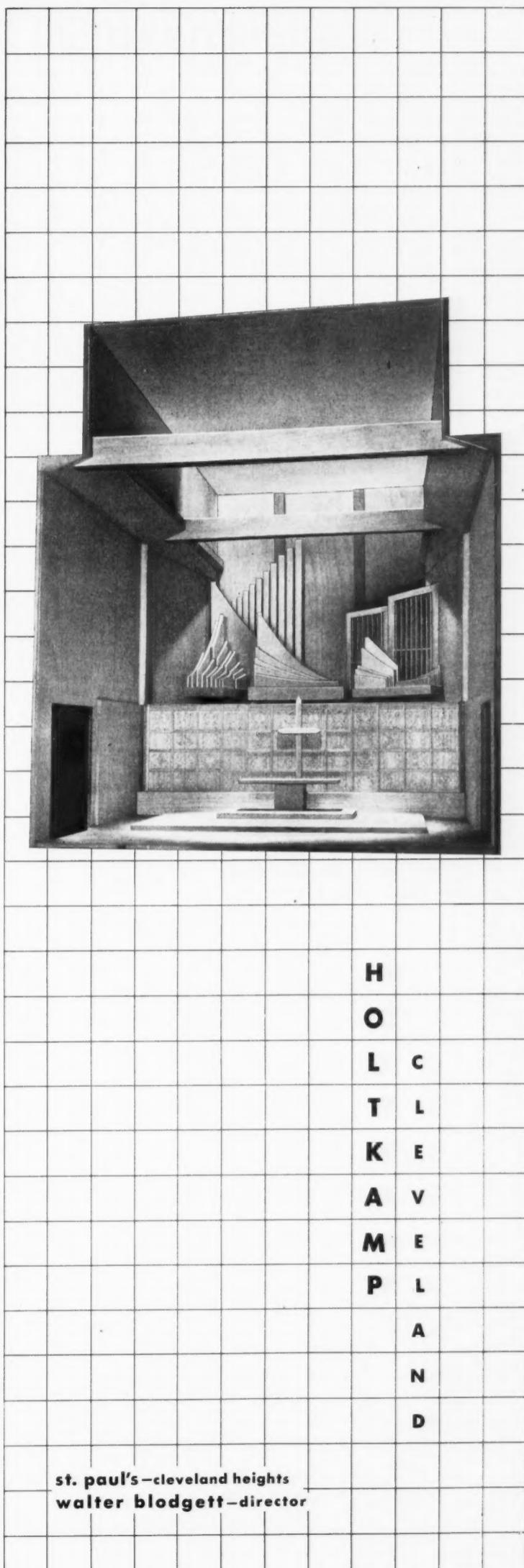
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Programs of Organ Recitals of the Month

Space for the large number of recital programs received by THE DIAPASON is limited and those who submit programs are requested to bear this in mind. The program pages must be closed on the 15th of the month in order to give time for the vast amount of linotype composition required to offer this comprehensive feature to our readers.]

Edward J. John, Columbus, Ohio—In Lent Mr. John gave a series of six Friday noon-hour recitals at the First Congregational Church. His program April 4 was as follows: Prelude, Corelli; Prelude and Fugue in A minor, Bach; "Song of the Basket Weaver," Russell; "Pastorale," Sumson; "Piece Heroique," Franck.

For his recital March 28 Mr. John chose these numbers: Trumpet Tune, Purcell; Fugue in G minor, Bach; Concert Variations, Bonnet; Andante Cantabile, Widor; "The Little Red Hen," Clokey; "Exultemus," Whitlock.

Charles Dodsley Walker, Syracuse, N. Y.—The Syracuse Chapter of the American Guild of Organists sponsored Mr. Walker in a recital Feb. 11 at the Plymouth Congregational Church. He was assisted by Janet Hayes, soprano. Organ numbers were: Prelude and Fugue in G major and Trio-Sonata in E flat, Bach; Chorale in E major, Franck; "Kleine Praeludien und Intermezzi," Op. 9, Schroeder.

Russell G. Wicha, Pittsburgh—For a recital March 31 at the Pennsylvania College for Women Mr. Wicha chose the following numbers: Psalm Prelude, Howells; Chorale Preludes on "O Sacred Head, Now Wounded," Bach; Brahms, Karg-Elert and Langlais; Symphony in D minor, Weitz; Prelude on "Meditation," Sowerby; "An Easter Spring Song," Edmundson; "Resurrection," Dupré.

Ruth Oberholzer, Philadelphia, Pa.—Miss Oberholzer gave a recital March 29 at St. James' Episcopal Church in Lancaster, Pa., sponsored by the Lancaster Chapter of the A.G.O. The program was as follows: Chorale Prelude on "O Sacred Head," Strungk; "Whither Shall I flee," Fugue in E flat and Prelude and Fugue in A minor, Bach; Sonata on the Ninety-fourth Psalm, Reubke; "Shall I Not Sing unto My Lord?" Karg-Elert; "God among Us," Messiaen.

Robert Rayfield, Chicago, Ill.—Mr. Rayfield gave a recital Feb. 10 at the Church of St. Michael and All Angels in Anniston, Ala. For his program he chose the following: Prelude and Fugue in G major, Zachau; Siciliana and Borey, Stanley; "Benedictus Elevation," Couperin; Prelude and Fugue in D major, Bach; Prelude and Fugue on "B-A-C-H," Liszt; Canon in B minor, Schumann; Chorale Prelude, "Lo, How a Rose E'er Blooming," Brahms; "Elfin Dance," Edmundson; Reverie, Dickinson; Concert Variations, Bonnet.

Oswald G. Ragatz, A.A.G.O., Bloomington, Ind.—Mr. Ragatz gave a recital March 16 at St. Lucas Evangelical and Reformed Church, Evansville, Ind. His program included: Trumpet Tune and Air, Purcell; "Capriccio Cucu," Kerl; "O Lord, We Poor Sinners," Zachau; Toccata and Fugue in F major, Buxtehude; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; "Divertissement," Vierne; Air with Variations, Sowerby; "L'Organo Primitivo," Yon; "Carillon," Myron J. Roberts; "Carillon-Sortie," Mulet.

Stuart Gardner, Norwalk, Conn.—Mr. Gardner gave a recital March 26 at the First Congregational Church. He was assisted by Louise Stanley, soprano. Organ numbers were: Prelude and Fugue in B minor and "O Man, Thy Grievous Sin Be-moan," Bach; "By Adam's Fall," Homilius; "My Heart Is Filled with Longing," Brahms; "Land of Rest," Donovan; Sonata in C for organ and strings, Mozart; "Benedictus," Reger.

H. Winthrop Martin, Wellesley, Mass.—Mr. Martin, organist and director of music at the Wellesley Congregational Church and an organ major at Boston University College of Music, gave his senior recital at Houghton Memorial Chapel of Wellesley College April 2, using the three-manual eighty-nine stop Aeolian-Skinner organ. These numbers were played: Sonata I, Mendelssohn; "Now We Pray to the Holy Ghost," Buxtehude; "If Thou but Suffer God to Guide Thee," "Rejoice Now, Christian Souls," and Prelude and Fugue in E flat, Bach; Chorale in B minor, Franck; Scherzo from Second Symphony, Vierne; "The Royal Banners," Titcomb; "Song of Peace," Langlais; Prelude and Fugue in G minor, Dupré.

Hampton Z. Barker, Atlanta, Ga.—The Fine Arts Club presented Mr. Barker March 7 at the Liberty Baptist Church. His program was as follows: "Psalm 19," Marcello; "Ave Verum Corpus," Mozart-Schreiner; Trumpet Tune, Purcell; Solfeggietto, C. P. Bach-Barker; "Come, Sweet Death," Bach-Fox; "Rejoice, Beloved Christians," Arioso in A major and Fugue in G major, Bach;

"Prayer for Peace," Langlais; "Will-o-the-Wisp," Nevin; "Suite Gothique," Boellmann.

Mario Salvador, St. Louis—Mr. Salvador gave the dedicatory recital March 17 on a Wicks organ at Holy Innocents Church, Manitowoc, Wis. His program was as follows: Trumpet Tune, Purcell; "Ave Maria," Schubert; Toccata and Fugue in D minor, Bach; "Song of the Basket Weaver," Russell; "Belgian Mother's Song," Benoit; "Fugue a la Gigue," Bach; "Samarkand," Douglas; "Caprice Viennois," Kreisler; Prelude and Fugue in G minor, Dupré; Capriccio, Lemaigre; "Naïades," Vierne; Toccata, Widor.

Charles Peaker, Mus.D., F.R.C.O., Toronto, Ont.—Dr. Peaker chose the following numbers for a recital at St. Paul's Church April 5: Variations on "Weinen, klagen, sorgen, zagen," Liszt; Minuet, Rossi; Musette, Rameau; "The Maypole," Jeremiah Clarke; Bourree and Gigue, Bach; Prelude on "St. Mary," Charles Wood; Intermezzo, Callaerts; Passacaglia and Fugue in C minor, Bach.

Everett Jay Hiltz, Boulder, Colo.—Mr. Hiltz gave a recital March 13 at the University of South Dakota. His program was as follows: Introduction and Toccata, Walond; Andante, Stamitz; "The Hen," Rameau; Elegy, Peeters; Adagio and Rondo, Mozart; "In dulci Jubilo," Karg-Elert; "Thakay-Yama," Horace Alden Miller; Toccata and Fugue in D minor, Bach.

Jeanne Gentry Waits, Tulsa, Okla.—The Wednesday Morning Musicales sponsored Mrs. Waits in a recital March 26 at the First Presbyterian Church. Her program was as follows: Fugue in G major and Adagio in A minor, Bach; Concerto in A minor, Vivaldi-Bach; Sonata I, Hindemith; Fugue from Sonata on the Ninety-fourth Psalm, Reubke.

On March 18 Mrs. Waits gave a recital at Oklahoma A. and M. College. She played these numbers: First Movement, Concerto in A minor, Vivaldi-Bach; "Behold, a Rose Is Blooming" and "My Heart Is Filled with Longing," Brahms; Toccata and Fugue in D minor, Bach; Pieces for a Musical Clock, Haydn; Fantasie in F minor, Mozart; Scherzo, Symphony 2, Vierne; "The Soul of the Lake," Karg-Elert; "God Among Us," Messiaen; Prelude in G minor, Dupré; Adagio and Fugue, Sonata on the Ninety-fourth Psalm, Reubke.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—A four-manual Austin organ at the Lakewood Methodist Church was dedicated in a recital April 2 by Mr. Kraft. The instrument was described in the July, 1950, issue of THE DIAPASON. Mr. Kraft's program was as follows: Sinfonia from "We Thank Thee, God," Toccata in G major and Chorale from "Subdue Us by Thy Goodness," Bach; Sonata in D minor, Guilmant; "Evening Bells and Cradle Song," Macfarlane; Minuet from Symphony 3, Widor; Caprice and Nocturne, Dethier; Toccata, de la Tombe; Chorale Paraphrase on "Now Thank We All Our God," Whitford; "Poeme Mystique," Purvis; Festival Postlude on "Veni Creator Spiritus," Van Hulse; Scherzo in G minor, Bossi; "Electu ut Sol," Dallier. Concert Study, Yon.

Edward Eigenschenk, Mus.D., Chicago—Dr. Eigenschenk chose for his Palm Sunday recital at the Second Presbyterian Church the following numbers: Finale from "St. Matthew Passion," Bach-Widor; "The Palms," Faure; "Deploracion," Roget; Chorale, Bach; "Incantation," Langlais; "Ite Missa Est, Alleluia," Albrechtsberger; Rigaudon, Campra; Two Dances to "Agnus Dei," Alain; "Clair de Lune," Debussy; Toccata, Vierne.

Henry Fusner, Sac. Mus. D., A.A.G.O., New York City—Mr. Fusner played a recital March 12 in the First Congregational Church of Norwalk, Conn., in commemoration of the 300th anniversary of the founding of the church. The program was as follows: Prelude and Fugue in C. Boehm; chorale preludes, "Ah, Whither Shall I flee?" and "Have Mercy on Me, O Lord," Bach; Concerto No. 6, in B flat, Handel; Fantasie and Fugue on "BACH," Liszt; Adagio for Glass Harmonica, Mozart; Cantabile, Franck; "The Hanging Gardens," Alain; "Westminster Chimes," Vierne.

Warren Berryman, Hastings, Neb.—The numbers played by Mr. Berryman in a faculty recital March 16 at Hastings College were as follows: Prelude and Fugue in D major, Bach; Largo from "Concerto Gross," Op. 3, No. 11, Vivaldi; "Come, Sweet Death," Bach; Rondo from Concerto for Flute Stop, Rinck; Sonata on the Ninety-fourth Psalm, Reubke; Prelude on "Rhosymedre," Vaughan Williams; "Litanies," Alain; "Rhythmic Trumpet," Bingham; Toccata, Mulet.

Ruth A. White, A.A.G.O., Scranton, Pa.—Miss White, dean of the Northeastern Pennsylvania Chapter of the American Guild of Organists, gave a public recital at St. Luke's Episcopal Church on March 21. Her program was as follows: Chorale Preludes, "Praise God, Ye Christians," Buxtehude; "O God, Be Merciful to Me," Bach, and "My Heart Is Filled with Longing," Brahms; Prelude

and Fugue in F minor, Handel; Gavotte, Martini; "On the Lake of Galilee," Barton; Melodia and Aria, Karg-Elert; Toccata from "Suite Gothique," Boellmann.

Charles Shaffer, Akron, Ohio—Mr. Shaffer gave a recital April 20 at the First Congregational Church. His program was as follows: Prelude and Fugue in F minor and the first movement of Trio-Sonata 5, Bach; Chorale in B minor, Franck; Sonata 2, Hindemith; Gavotte, Wesley; Chorale Prelude, "Now Rest beneath Night's Shadow," Peeters; Concert Variations, Bonnet. At the February meeting of the Akron Chapter of the American Guild of Organists Mr. Shaffer played this group of contemporary compositions: Little Preludes and Intermezzi, Schroeder; "Song of Peace," Langlais; "Rhythmic Trumpet," Bingham; "Litanies," Franck; Chorale Prelude on "A Mighty Fortress," Peeters; "A Song of Supplication" and Color Print, "The Bow-Moon," Charles H. Marsh; Three Scottish Bagpipe Airs, arranged by D. I. Duncan; Prelude to String Quartet, Bloch; Finale, First Symphony, Vierne.

Maria Kjaer, Seattle, Wash.—The Senior League of St. John's Lutheran Church sponsored Mrs. Kjaer in a recital March 19. Her program: "Biblical Sonata" No. 4, Kuhnau; Chorale Prelude, "O Mensch, bewein dein Sünde gross" and Fantasie and Fugue in G minor, Bach; Concerto in F major, Albinoni-Walther; Chorale, Honegger; Meditation on "Ostergaard," Greener; "The French Clock," Bornschein; "Plece Heroique," Franck; "Eclogue," DeLamarre; Adagio and Fugue Finale from Sonata on the Ninety-fourth Psalm, Reubke.

John McDonald Lyon, Seattle, Wash.—At his recital March 23 in St. John's Episcopal Church Mr. Lyon played music by contemporary composers. His selections included: Fugue and Chorale, Honegger; "Episode," Copland; "Le Jardin Suspended," Alain; "Messe des Pauvres," Satie.

Charles Van Bronkhorst, Chic., Cal.—Mr. Van Bronkhorst played a vespers recital Feb. 10 at the First Methodist Church, Marysville, Cal. He was assisted by Carl Hunter, tenor. Organ numbers were as follows: "Royal Fireworks Music," Handel-Biggs; "Romance sans Paroles," Bonnet; Berceuse, Dickinson; Intermezzo, Rogers; "War March of the Priests," Mendelssohn; Prelude on "My Faith Looks up to Thee," Thompson; Prelude on "Come, Thou Almighty King," Whitney.

Jerald Hamilton, Topeka, Kan.—Mr. Hamilton gave a recital Feb. 3 at the Museum of Art of the University of Kansas, Lawrence. The program: Three Pieces from "Suite Francaise," Langlais; Chorale Preludes, "Auf meinen lieben Gott" and "Christ unser Herr zum Jordan kam" and Prelude and Fugue in F major, Buxtehude; "Ruhig bewegt" from Sonata 1, Hindemith; Suite for the Musical Clocks, Haydn.

Thomas Warren, San Francisco—Mr. Warren, who is deputy organist of Grace Cathedral and a pupil of Richard Purvis, played his debut recital March 9 at the cathedral. The program was as follows: Prelude and Fugue in E minor and Chorale Preludes, "Hark, a Voice Saith All Are Mortal" and "If Thou but Suffer God to Guide Thee" and "Jesu, My Chief Joy," Bach; "Romance sans Paroles," Bonnet; Chorale Preludes, "O God, Thou Faithful God" and "Deck Thyself, My Soul," Karg-Elert; Impromptu and Pastoreale on "Forest Green," Purvis; "Suite Gothique," Boellmann.

Ruth Pelton Richardson, M.M., A.A.G.O., Binghamton, N. Y.—A recital was played by Mrs. Richardson March 9 at the Tabernacle Methodist Church, where she is minister of music. Her program was as follows: "Grand Jeu," Du Mage; Fugue in C major, Buxtehude; Chorale Preludes, "My Heart Is Filled with Longing" and "We All Believe in One God, the Father," Bach; "Bible Poems" ("Abide with Us," "Lord Jesus Walking on the Sea" and "The Last Supper"), Weinberger; Chorale in A minor, Franck; Arabesque and "Carillon," Vierne; "Vermeland," Hanson; "The Rhythmic Trumpet," Bingham; "Carillon," DeLamarter; Toccata on "Nassau," Edmundson.

Clark Fiers, Miami, Fla.—The board of county commissioners sponsored Mr. Fiers in a recital March 30 on the Hammond electronic organ at the Dade County Auditorium. The program was as follows: "War March of the Priests," Mendelssohn; "Agnus Dei," Bizet; "Madrigale," Simonetti; "Ronde d'Amour," van Westerhout; "Dance of the Sugar Plum Fairy," Tschaikowsky; Humoresque, Dvorak; Two Preludes, Chopin; Londonderry Air, Old Irish; "Funeral March of a Marionette," Gounod; "The Lost Chord," Sullivan; "Liebesfreud," Kreisler; "Elegy," Hanson; "In a Persian Market," Ketelbey; Tarantella, Pieczonka; "The Syncopated Clock" and "Blue Tango," Anderson; "The Bells of St. Mary's," Adams; "España Caní," Marquina; "The Rosary," Nevin; Selections from "The King and I," Rodgers; "Rhapsody in Blue," Gershwin.

Margaret Wood Cairns, Portland, Ore.—Mrs. Cairns gave a recital March 24 at the Hope Presbyterian Church. She was assisted by Lucille Schoppe, pianist. Organ numbers were as follows: Chorale Preludes, "O Sacred Head," "Jesus, Joy of Man's Desiring" and "Blessed Jesus, We Are Here," Bach; Prelude and Fugue in D, Handel; "Consolation," Liszt; Cantabile, Franck; Minuetto, Calkin; "Mountain Sketches," Clokey; Rhapsody, Demarest.

Ralph S. Grover, A.A.G.O., Wilmington, N. C.—In a recital at the First Presbyterian Church March 23 Mr. Grover included these offerings: Prelude and Fugue in A minor, Bach; "Now Comes the Healing Saviour," Bach; Third Chorale Prelude on the Kyrie, Bach; Chorale in A minor, Franck; Suite for Organ, R. S. Grover; Sonata 3, Hindemith; Finale, Symphony 3, Vierne.

Programs of Organ Recitals of the Month

George N. Tucker, Steubenville, Ohio—Mr. Tucker of St. Paul's Episcopal Church in Steubenville gave a recital March 17 at Trinity Episcopal Church in Findlay, Ohio, with this program: Chorale in A minor, Franck; Preludio, Corelli; Air from *Orchestral Suite* in D, "Jesu, Joy of Man's Desiring" and "O Man, Bewail Thy Great Sin," Bach; Prelude and Fugue in F minor, Handel; "The Mist," Gaul; "Suite Gothique," Boellmann.

Douglas L. Rafter, A.A.G.O., Manchester, N. H.—Mr. Rafter gave a recital at the First Congregational Church of Manchester March 16 in honor of Dr. Albert Schweitzer. The Rev. Arnold Tozer spoke on Dr. Schweitzer and the offering was sent to Dr. Schweitzer to assist in his mission work. Mr. Rafter's program was as follows: Chaconne, Couperin; Aria, Buxtehude; Fugue in E flat major ("St. Anne's"), Chorale Preludes, "Hark, a Voice Saith, All are Mortal" and "I Call to Thee, Lord Jesus Christ," and Toccata and Fugue in D minor, Bach; "Resurrection," Nies-Berger; Intermezzo, Sixth Symphony, Widor; "The Legend of the Mountain," Karg-Elert; Toccata in B minor, Gigout.

Sarah M. Newton, M.S.M., New York City—In a recital at the Metropolitan Community Methodist Church Feb. 24 Miss Newton gave this program: Andante and Finale from First Concerto, Handel; "Slumber On, O Weary Spirit," Bach-Claude Meaus; "A Negro Once Sang of Good Friday," Harvey B. Gaul; "Litanies," Alain; Prelude in B minor, Bach; Andante, Stamitz; "I Am Black But Comely, O Ye Daughters of Jerusalem," Dupré; "Rhythmic Trumpet," Bingham; "O Lamm Gottes," Bach.

Harold Chaney, Jr., Los Angeles, Cal.—In his senior recital at the University of Southern California April 29 Mr. Chaney played the following program: Prelude and Fugue in E major, Lübeck; Fantasie in F minor (K. 594), Mozart; Prelude and Fugue in B minor, Bach; Chromatic Study on the Name of Bach, Piston; Canon in B minor, Schumann; "Dieu Parmi Nous" (from "La Nativité"), Messiaen.

Bruce M. Williams, Baltimore, Md.—At a recital of musical appropriate to the Lenten season Mr. Williams played the following numbers at St. John's Lutheran Church, Baltimore, where he is director of music: Chaconne, Couperin; Vivace, Sonata 2, and Chorale Preludes, "O Man, Bewail Thy Sin" and "O Guiltless Lamb of God," Bach; "Benedictus," Reger; Canon in B minor and "Evensong," Schumann; Prelude and Fugue in G minor, Dupré.

Robert C. Clark, Fayette, Mo.—Mr. Clark, pupil of Luther T. Spayne at Central College, was heard in a senior recital March 23. His program, played from memory, was as follows: Concerto No. 10 (Adagio and Allegro), Handel; Passacaglia and Fugue in C minor, Bach; Three Musical Clock Pieces, Haydn; Chorale in B minor, Franck; "Paganini," Donovan; "The Soul of the Lake," Karg-Elert; Finale, Sixth Symphony, Vierne.

Harold C. O'Daniels, Binghamton, N. Y.—The second in a series of Lenten programs was played March 23 by Mr. O'Daniels at Christ Episcopal Church. These were his numbers: Prelude, Fugue and Chaconne, Buxtehude; Largo, Veracini-Black; Sonata 2, Mendelssohn; "Harmonies du Soir," Karg-Elert; "Requiem," Titcomb; "Marche Chantepet," Boex; Five Improvisations, Rowley. March 30 the program included the following: Prelude and Fugue in E minor ("Cathedral"), Bach; Chorale Preludes for Passiontide from the "Orgelbüchlein": "O Man, Bewail Thy Grievous Sin," "We Bless Thee, Jesus Christ Our Lord," Bach; Prelude in B minor, Franck; "Christe, Redemptor," J. S. Matthews; Cantilene, McKinley; "Suite Ancienne," Holloway.

R. Kenneth Holt, Berkeley, Cal.—Mr. Holt gave a recital March 30 at the First Congregational Church. He was assisted by Georgia Eldridge, soprano. Organ numbers were: Sonata 6, Mendelssohn; Capriccio from Sonata 18, Rheinberger; Caprice, Matthews; "Soliloquy," Rowley; Chorale in E major, Franck.

Mrs. George W. Kennedy, Jacksonville, Fla.—A recital by Mrs. Kennedy March 2 at St. John's Cathedral portrayed the life of Christ in Scripture and sacred music. Scripture selections were read by the Very Rev. Arnold M. Lewis, dean of the cathedral, and Mrs. Kennedy played these numbers: "From Heaven Above," Pachelbel; "Es ist ein Ros entsprungen," Brahms; "Ave Maria," Peeters; "Jesus Christ Is Born," Niles; "By the Sea of Galilee" and "Mount Hermon," Shure; "The Walk to Jerusalem," Bach; "The Last Supper," Weinberger; "The Garden of Gethsemane," Shure; Finale from "St. Matthew Passion," Bach-Widor.

Mrs. Eldon Addy, Wichita, Kan.—Mrs. Addy, who is instructor in organ at Friends University, gave the dedicatory recital on a two-manual Reuter organ March 5 at the First Baptist Church, El Dorado, Kan. Mrs. Addy played these numbers: Fantasie and Fugue in B flat, Boely; "Lo, How a Rose E'er Blooming," Brahms; "Come, Sweet Death," Bach-Fox; Festival Hymn, Bartlett;

"The Chapel of San Miguel," Seder; "The Cuckoo," d'Aquin; "Fountain Reverie," Fletcher; "Elfin Dance," Edmundson; "Toccata Basse," Bedell; "The Musical Clocks," Haydn; Prelude and Fugue in G minor, Dupré.

Walter A. Eichinger, F.A.G.O., Seattle, Wash.—For his recital March 4 at the University Methodist Temple Mr. Eichinger chose the following: Trumpet Tune and Air, Purcell; Chorale Prelude, "O Guiltless Lamb of God," Pachelbel; Prelude and Fugue in B minor, Bach; "The Celestial Banquet," Messiaen; Improvisation, Peter R. Hallock; Pastorale, Franck; "Ronde Francaise," Boellmann; Sonata I, Mendelssohn.

Martha Claussen Farr, Lodi, Cal.—The Central California Chapter of the A.G.O. sponsored Mrs. Farr in a recital March 9 at the First Methodist Church. Her program was as follows: Sonata in F minor, Mendelssohn; Chorale Preludes, "Liebster Jesu, wir sind hier" and "In dir ist Freude," Bach; "Terra Tremuit et Quievit," Benoit; Chorale in E major, Franck; "Canyon Walls," Clokey; "The Desert," "Chollas Dance for You" and "Yucca," Leach; Toccata, Mulet.

Francis Murphy, Jr., Philadelphia—Mr. Murphy gave a recital April 2 at Christ Church. He was assisted by the Gafach Choral Society. Organ numbers were: Prelude and Fugue in E flat, Bach; Adagio, Bridge; "Suite Modale" and Scherzo and Adagio, Peeters; "The Tumult in the Praetorium," de Maleingreau; Toccata, Mulet.

Sigmund Kvamme, Washington, Pa.—A recital played by Mr. Kvamme March 16 at the Second Presbyterian Church was made up of request numbers. The program: Concert Piece in C minor, Op. 130, Bossi; Pastorale, Guilment; "De Profundis Clamavi," Weitz; Scherzo from Second Symphony, Vierne; Pastorale, Op. 34, Fartein Valen; Fugue, Reubke.

Mildred McMahan, New Smyrna Beach, Fla.—Mrs. McMahan gave a recital March 30 at the Community Church. She was assisted by the church choir. Organ numbers were: Sonata 5, Mendelssohn; Toccata and Fugue in D minor, Bach; "Folkture," Whitlock; "Scotch Poem," MacDowell; "The Holy City," Adams; Serenade, Schubert; Fantasy on "Miles Lane," Atwater.

Jametta White Minnis, Talladega, Ala.—For a recital at Talladega College March 23 Mrs. Minnis chose the following: Canzona, Gabrieli; Ricercare, Palestrina; Passacaglia, Bach; Scherzo from Symphony 2, Vierne; Fugue No. 3 on "B-A-C-H," Schumann; "Litanies," Alain; "The Legend of the Mountain," Karg-Elert; Roulade, Bingham; Finale in B flat, Franck.

J. Donald DeLong, Sarasota, Fla.—Mr. DeLong, who recently was appointed organist and choir director of the Church of the Redeemer, gave a recital there March 29. He played these numbers: Toccata in A major, Purcell; "Kyrie Eleison," Karg-Elert; Two Sketches, Schumann.

Arthur H. Snider, Dayton, Ohio—Mr. Snider gave an "all-request" program at the Linden Avenue Baptist Church. His numbers were: Fantasia in G minor, Bach, Allegretto, Wolstenholme, Allegro Vivace, Air and Hornpipe, from "Water Music," Handel; "Dawn's Enchantment," Dunn; "K'Mura," "Sowandise," "Little Bells" and Processional, Gaul; Toccata, d'Evry; Largo from "New World" Symphony, Dvorak.

H. Velma Turner, Wayne, Pa.—Miss Turner gave a vesper recital at her studio March 29. She was assisted by Edith Bailey, contralto. Organ numbers were: "Elizabeth's Prayer," Wagner; Grave from Fantasia, Bach; Chorale in A minor, Franck; Cantilene, Rheinberger; "Panis Angelicus," Franck; "La Serenata," Braga.

Donna Jean Bassett, Dalton, Ga.—Mrs. Bassett gave a recital March 9 at the First Methodist Church. Her program included: Trumpet Tune, Purcell; "Toccata per l'Ellevazione," Frescobaldi; Chorale Preludes, "In Thee Is Gladness" and "Rejoice Now, Christian Souls," Bach; "Fugue a la Gigue," Bach; Concerto 13, Handel; French Rondo, Boellmann; "Benedictus," Reger; "The Legend of the Mountain," Karg-Elert; Toccata, Mulet.

Raymond Martin, Decatur, Ga.—In a recital at Agnes Scott College Feb. 18 Mr. Martin played the following: "Psalm 19," Marcello; "Recit de Tierce en Taille," de Grigny; "Fugue a la Gigue," Bach; "Schmücke dich, O liebe Seele," Brahms; Allegro and Adagio from Symphony 6, Widor; "The Celestial Banquet," Messiaen; "Carillon de Westminster," Vierne.

John Maskrey, F.R.C.O., L.T.C.L., Lakeland, Fla.—Mr. Maskrey gave a recital March 11 at St. Barnabas' Episcopal Church, Deland, Fla. His program was as follows: Prelude and Fugue in A minor, Bach; Adagio in E, Bridge; Sonata in E minor, Rheinberger; Allegretto in E flat, Wolstenholme; Toccata, Mulet.

Camil Van Hulse, Tucson, Ariz.—For a recital March 30 at the Church of SS. Peter and Paul Mr. Van Hulse played the following numbers: Prelude and Meditation from "Symphonica Mystica" and "Vexilla Regis,"

Van Hulse; "Prayer," Baron; "Through Adam's Fall Was Lost," Bach; "The Last Supper," Weinberger; "Jesus Consoling the Women of Jerusalem," Dupré; "Stabat Mater," Demessieux; "Lament," Moussorgsky; "O Sacred Head, Now Wounded," Peeters; "Thy Life Was Given for Me," Van Hulse; Variations on the Chorale "Our Father," Mendelssohn.

Florence Abel, Portland, Ore.—Mrs. Abel gave a recital Feb. 17 at the Central Lutheran Church. Her program numbers included: Rigaudon, Campra; "Come, Sweet Death" and Toccata and Fugue in D minor, Bach; "Carillon," Myron Roberts; "Hymn of Glory," Yon; "Dearest Jesus, We Are Here," Peeters; Cantilene, McKinley; Toccata, Gigout.

Mary Ruth McCulley, Norman, Okla.—Miss McCulley, a pupil of Mildred Andrews at the University of Oklahoma, gave her senior recital there April 6. Her program was as follows: Toccata and Fugue in F major, Bach; Chorale in B minor, Franck; Aria, Peeters; Pavane, Rowley; "Autumn Song," Elmore; Variations on a Noel, Dupré.

Dorothy Grimes Coolbaugh and Mildred Lewis, Scranton, Pa.—Mrs. Coolbaugh and Miss Lewis gave a joint recital March 7 at St. Luke's Episcopal Church. Miss Lewis played these numbers: Chorale Preludes, "As Jesus Hung on the Cross" and "Praise to Almighty God," Bach; "Be Thou but Near," Bach-Grace; "Prayer" and Minuet from "Suite Gothique," Boellmann. The numbers chosen by Mrs. Coolbaugh were as follows: Chorale Preludes, "Jesus, Priceless Treasure," "Today Triumphs God's Son" and "Jesus, Joy of Man's Desiring," Bach; Chorale Improvisation, "Rejoice Greatly, O My Soul," Karg-Elert; Adagio and Gavotte from Concerto 3, Handel; Toccata from Symphony 5, Widor.

Royal A. Brown, F.A.G.O., San Diego, Cal.—Mr. Brown's recital at the Spreckels organ pavilion April 26 was devoted to a performance of his suite "Balboa Park." Titles of selections included in the suite are as follows: "Cabrillo Bridge"; "Meditation on the Chime Peal"; "Las Casitas y el Sol"; "Peacock and Panda"; "Latin Lover"; "Dinosaura"; "Organ Pavilion with the Organ Playing"; "St. Francis of Assisi Chapel"; "Picnic Time"; "Tree Poem"; "Reflective Interlude"; "Sketch on the Five-

note Scale"; "Grand Processional."

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—The program of a Lenten recital played by Mr. Boothroyd at Grace Church March 13 was as follows: Chorale Prelude, "O Man, Bewail Thy Grievous Fall," Bach; "Biblical Sonata" No. 4, Kuhnau; "The Holy Boy" and "Elegiac Romance," Ireland; "The Tumult in the Praetorium," de Maleingreau.

George L. Jones Jr., University, Va.—Mr. Jones, accompanist of the University of Virginia glee club and assistant organist of St. Paul's Memorial Church, was heard in a recital on the four-manual Skinner organ in St. Paul's Church March 23. The program included: Prelude in G, Bach; Trio-Sonata I, Bach; Sonata No. 3, in G, Op. 88, Rheinberger; Scherzetto, Vierne; Sonata 2, Hindemith; Fugue in B major, Dupré.

Donald L. Coats, Los Angeles, Cal.—In his Friday noon Lenten recitals in St. Paul's Cathedral Mr. Coats was assisted by Florence Hankins, assistant organist of the cathedral, and Harold Chaney, Jr., organist and choirmaster of the Church of the Ascension, Sierra Madre. The programs were as follows:

Feb. 29 (Mr. Coats)—Fantasie Chorale II, Whitlock; Variations on "Caswall," Chaveaux; Intermezzo (Op. 116), Brahms; Prelude and Fugue in G minor, Brahms.

March 7 (Miss Hankins)—Toccata, Adagio and Fugue in C, Bach; "Chant de Mai," Jongen; Andante and Allegro, Sonata in E flat, Bairstow.

March 14 (Mr. Coats)—"A Mighty Fortress," Bach; "Deck Thyself, My Soul," Bach; Pastorale on "Nun danket," Herzogenberg; Toccata and Chorale, Karg-Elert; "The Sun's Evensong," Karg-Elert; "Westminster Carillon," Vierne.

March 21 (Mr. Chaney)—Prelude and Fugue in E, Lübeck; "Come, Sweet Death," Bach-Fox; Canon in B minor, Schumann; "Grand Choeur Dialogue," Gigout.

March 28 (Miss Hankins)—Prelude and Fugue in G, Bach; "Hanging Gardens" and "Litanies," Alain; Roulade, Bingham; "Stella Maris," Symphony I, Weitz.

April 4 (Mr. Coats)—Dithyramb, Harwood; Prelude on a Greek Air, Arthur Clarke; Toccata, de Mereaux-Dickinson; "Iste Confessor" (from "Le Tombeau de Titelouze"), Dupré; Dorian Prelude on "Dies Irae," Simonds.

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A three-manual Haygren electronic organ in St. Mary's Episcopal Church, Park Ridge, Ill., was dedicated Feb. 17 with a recital by Helen Westbrook, Chicago organist. The instrument, which was described in the September, 1951, issue of THE DIAPASON, is said to be one of the largest electronic organs in this country. There are forty-seven "speaking stops," twenty-six couplers, four adjustable combination pistons on each manual and five general pistons. Other accessories include three balanced expression pedals and a crescendo pedal. There is an echo division and tower amplification for the harp and chimes.

Mrs. Westbrook, who was guest recitalist, is a past president of the Chicago Club of Women Organists. She is well known in Chicago musical circles, having played with the Chicago Symphony Orchestra under the late Frederick Stock, and is the composer of several published works. For her program Mrs. Westbrook chose these numbers: Trumpet Tune and

Air, Purcell; Prelude and Fugue in D minor, Bach; Andante from "Grande Piece Symphonique," Franck; Festival Prelude on "Ein' feste Burg," Faulkes; "Colonial Song," Grainger; "Elves," Bonnet; "The Bells of St. Anne de Beaupré," Russell; "To the Rising Sun," Torjussen; Intermezzo, Westbrook; "Finlandia," Sibelius; "Benedictus," Reger.

Jeanette Lundgren is the organist and choir director of St. Mary's Church.

**BETHLEHEM BACH FESTIVAL
WILL BE HELD THIS MONTH**

The annual festival of the famous Bach Choir of Bethlehem, Pa., will be held this year May 15 to 17 and May 23 to 24. This choral group, under the direction of Dr. Ifor Jones, will be heard in the Mass in B minor on both Saturdays of the festival. Shorter works by Bach also will be featured. The group will be assisted by members of the Philadelphia Symphony Orchestra and vocal soloists will be Phyllis Curtin, soprano; Lilian Knowles, contralto; Mack Harrell, baritone, and David Lloyd, tenor.

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To dedicate a two-manual Rieger organ recitals were given April 20 at the Bethlehem Lutheran Church, River Grove, Ill., in the afternoon and evening. The earlier program featured Paul Bunjes, organist, who is a member of the faculty of Concordia Teachers' College. Mr. Bunjes was assisted by the children's choir of the church. He played selections by Scheidt, Pachelbel, Bach and others.

The evening concert was under the direction of Victor Hildner, director of the Concordia College *a cappella* choir. The organ was heard with strings, trumpet and voice in works by Krebs, Corelli and Schütz.

MRS. EDITH SCHRAM SERVES

DETROIT CHURCH 25 YEARS

Mrs. Edith Schram observed her silver anniversary as organist of Hope Evangelical Lutheran Church in Detroit March 2 with a recital, which was followed by

a reception at which she was guest of honor. She was presented with a Lady Hamilton wrist watch by the congregation she has served for twenty-five years.

Mrs. Schram studied at the Toronto College of Music and the Detroit Conservatory of Music and was graduated from the Dr. Holland School of Music in 1914, at which time she was the youngest graduate organist in Detroit. Mrs. Schram has served in the capacity of church organist since she was 14 years old. She is a member of the Tuesday Musicales, Detroit.

A COMMUNITY CHORUS of about fifty voices, under the direction of Mrs. William Lester, presented the cantata "The Seven Last Words of Christ," by Theodore Dubois, on Good Friday in the Berrien Springs, Mich., Methodist Church. The chorus was composed of singers from Berrien Springs, Berrien Center, Benton Harbor, Eau Claire, St. Joseph, South Bend and Three Oaks. The solo parts were sung by Merle Miller and Kenneth Wait of South Bend and Albert Butterfield of Berrien Springs. Dr. William Lester was at the organ and Charles Weaver at the piano.

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HERBERT D. BRUENING is shown at the three-manual, thirty-five-stop, tracker organ built by Kilgen in 1903 for the Evangelical Lutheran Church of St. Luke (Missouri Synod), Chicago.

Fifteen years ago Mr. Bruening came to Chicago from New York, where he had been principal of St. Matthew's parish school and director of music at the Lutheran Church of St. Matthew (chartered in 1664), the oldest Lutheran elementary school and the oldest Lutheran congregation in America respectively. In 1937 Mr. Bruening joined the faculty of the Christian day school of St. Luke, one of the largest Lutheran elementary schools in this country. He succeeded Dr. H. H. Gross as director of the church choir and became assistant at the organ to Carl J. Rupprecht, widely-known organist as well as teacher, who was chief organist at St. Luke from 1902 to 1938 and director of the choir from 1902 to 1930. After the death of Mr. Rupprecht in 1938 St. Luke appointed Mr. Bruening chief organist and director of music. In this position he is assisted at present by three of his colleagues from the school who help to play about half of the services, numbering annually from 275 to 300, for a congregation of more than 2,000 communicants. These three assistants are Leslie R. Zeddes (in charge of the four choirs and school music since last September), Walter H. Hartkopf (principal of St. Luke School) and Edgar G. Krenzke (St. Luke Sunday-school superintendent).

For the past ten years, Mr. Bruening has been an editorial associate of *Lutheran Education*, serving for five years as an editor of the "In the Journals" section and the next five years as assistant to Dr. Theodore G. Stelzer, editor of the music department. *Lutheran Education* is a professional journal for all educational agencies of the Lutheran Church, Missouri Synod. For the last five years Mr. Bruening has also been review editor of new music publications of the Concordia Publishing-house in *The American Lutheran*, official organ of the American Lutheran Publicity Bureau, New York. Since 1920 *THE DIAPASON* has from time to time published articles by Mr. Bruening, his chief contribution being the series of five full-page reviews of Lynnwood Farnam's complete Bach series in New York in 1928-29, apparently the first really complete organ Bach series in musical history. Mr. Bruening has addressed various groups of his church body. He was organist for a number of notable Lutheran events, including several at Mecca Temple, New York, and at Orchestra Hall, the Chicago Stadium and Rockefeller Memorial Chapel in Chicago.

Mr. Bruening was born in Milwaukee, Wis., Aug. 14, 1899, the third son of John C. and Amalia Lochner Bruening. He was graduated from Concordia Teachers' College, River Forest, Ill., in 1919 and received his training in music after instruction from his father at the Wisconsin Conservatory of Music and the De Paul University School of Music. His organ teachers were Professor Martin Lochner for three years at River Forest and Dr. Frank Van Dusen during the summer of 1937. Mr. Bruening has served Lutheran

schools and churches in Kingston, N.Y. (1919-1925), New York City (1925-1937) and Chicago since January, 1937.

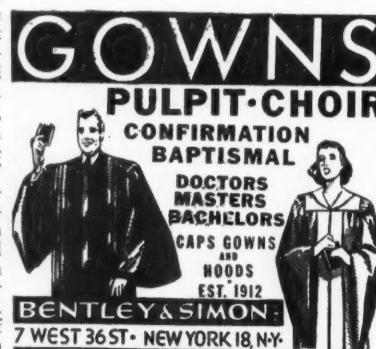
Mr. Bruening married Miss Edna Schaefer of Providence, R. I., in 1922 and they are the parents of two children, Mrs. T. L. Hackett of Wantagh, L.I., and Lieutenant (jg) Paul M. Bruening, U.S.N., of Pocatello, Idaho, and also have three grandsons and one granddaughter.

At St. Luke Mr. Bruening is looking forward to completion of a building expansion and renovation project under the leadership of its well-known pastor, the Rev. Adalbert Raphael Kretzmann, which calls for new and improved musical facilities in church and school within the near future.

AT ST. JOHN'S EPISCOPAL CHURCH, Grand Haven, Mich., Palm Sunday evening William Birdwell conducted the Grand Haven Choral Club in a performance of Heinrich Schütz's "Seven Last Words" and a group of anthems from the pre-baroque and baroque period. The preludes for evensong included Handel's Trio-Sonata for oboe, violin and organ, and Legrenzi's Trio-Sonata for violins and organ. For the voluntary Mr. Birdwell played the "Crucifixion" from "Symphonie Passion," by Dupré. This is Mr. Birdwell's fourth year as organist-choirmaster at St. John's and teacher of organ and piano.

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Shout the Glad Tidings (Xmas).....	J. E. West 20
When I View the Mother (Xmas-Epiphany).....	J. Brewer 18
Benediction (God be with us) (Prayer for Safety).....	G. Smith 18
Christmas Bells (S.S.A.) (Xmas).....	J. Brewer 18
Lord, now lettest Thou (Song of Communion-Service).....	A. Cantor 18
Consecration ("Paraclete" Communion-Motet).....	J. White 18
Evening Prayer (Ave Maria) (T.T.B.B.) (Choral-Concert).....	R. Wagner 20
If We Believe Jesus Rose Again (General, Post-Easter).....	F. Abt 20
Lord, Most Holy (Ave Maria) (S.T.B. Boy-Choir, no Alto).....	J. Goss 18
	C. Franck 18

Greenfield Directs Bach Mass

To a packed Carnegie Hall Alfred Greenfield conducted the Oratorio Society of New York March 25 in a stirring performance of the Bach B minor Mass. What a pleasure to hear this magnificent work in its entirety! Though in 1737 (or perhaps 1738) Bach completed that "striking example" of his "skill as a composer" (to use his own words), today the B minor Mass is rightly regarded as one of the greatest monuments of musical art.

Mr. Greenfield brought to the music fullness of understanding and a deep spirit of devotion. He has that special ability of imparting to others the feeling of "making music together." Hence the chorus seemed dedicated to the task at hand. The singing of the "Qui Tollis" and the "Sanctus" by the chorus proved high spots of the evening. Throughout they sang with warmth and conviction; they sang as though they loved the music.

The soloists were of excellent calibre. Ruth Diehl, soprano, possesses a voice of clarity and brilliance. Harold Haugh, tenor, sang musically and with a controlled sense of phrasing. Beatrice Krebs, contralto, and Chester Watson, bass-baritone, also distinguished themselves.

The Rieger-organ, used throughout for the continuo and excellently played by George William Volk, was noteworthy in its blending and ensemble with the strings and other instruments.

The entire performance was moving and gratifying—one which was made possible only by the united talents of the complete company.

MARILYN MASON.

LIFE OF DR. SCHWEITZER AS MOTION-PICTURE SUBJECT

Dr. Albert Schweitzer, theologian, organist, medical missionary, is reported in Paris to have turned down an offer from Hollywood producers and, instead, authorized a French film company to do his life story. Permission was granted to a

French director, Andre Hagué, for a film version of the Paris stage success, "It's Midnight, Dr. Schweitzer," by Gilbert Cesbron. The film will cover the early life and work of Dr. Schweitzer at his hospital in Lambaréne, French Equatorial Africa. Pierre Fresnay, one of France's leading actors, will play the title role. Dr. Schweitzer will appear at the end of the film. The picture is to be made in French with French actors. The producers have agreed to turn part of the proceeds over to aid Dr. Schweitzer's hospital.

MAEKELBERGHE IS PRAISED BY NEWSPAPERS IN DETROIT

The first in a series of three recitals by August Maekelbergh at the Detroit Institute of Arts elicited high praise from the newspaper critics. Of this program, which was played April 8, Harvey Taylor of *The Detroit Times* said: "August Maekelbergh, who has attained an enviable eminence in Detroit as organist, composer and choirmaster, last night gave the first in a series of three taxing and exceptionally interesting organ recitals in the Art Institute auditorium. Now, we have often publicly confessed that the organ is not among our favorite instruments. *** It's a pleasure to report that, although we still have a few reservations in our attitude toward the organ, Maekelbergh came closer than anybody in eliminating the musical blind spot we seem to have had."

More laurels were handed Mr. Maekelbergh by J. Dorsey Callaghan of the *Detroit Free Press*. He wrote: "Since it was installed in 1927 as an integral part of the museum the organ has had many eminent performers. There have been few, though, whose concerts have surpassed this one in point of programming, discrimination and tonal color. In Maekelbergh Detroit has a musician of tremendous attainment, both as a composer and a practitioner."

An announcement of the series and Mr. Maekelbergh's programs appeared in the April issue of *THE DIAPASON*.

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The provision of these twenty-three combination controls is but a single feature of this remarkable instrument. Other important features are prompt tonal speech, a special reverberation unit, 3 degrees of true pitch vibrato and vibrato chorus selectively available on the pedals and manuals, complete freedom from tuning and negligible maintenance expense.

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New Music for the Organ

By WILLIAM LESTER, D.F.A.
"Four Prayers in Tone," by Richard Purvis; published by M. Witmark & Sons, New York City.

Under this title is included a set of four chorale fantasias, instrumental meditations on hymn-tunes, music possessing high artistic values. The themes used are not the familiar ones used in this composer's "Seven Chorale Preludes on Tunes Found in American Hymnals," a set that won much favor on its recent publication. They are, in the case of the set under discussion, taken from less familiar sources. The first piece, titled "Repentance," is based on an interesting tune written by the Rev. Christian La Trobe about 1790. The English words were the product of James Montgomery. The tune and entire hymn are to be found in the "Hymns and Liturgies of the Moravian Church." The second piece is called "Adoration" and is a treatment of a Benedictine plainsong dating from the thirteenth century. The words are ascribed to Thomas Aquinas. The hymn is included in the hymnal of the Episcopal Church. Number 3 of the set is "Supplication," based on a German folksong of the fifteenth century. The original text was written by Notker Balbulus in the ninth century. This tune also is taken from the Moravian hymnal. For the final number the composer trusted to his own creative impulse, using no other theme but that of his own improvisation, except for a passing reference to "Nun danket alle."

The pieces are of excellent quality, not of any forbidding grade of difficulty, and not impractical as to stop demands and organ elaborations. This is music that is aimed primarily at the service field, rather than that of the concert player. The composer is one of the most gifted and competent of our native sons.

• • •
"Fantasia for Organ," by Frederick C. Schreiber; published by the H. W. Gray Company, Inc., New York City.

From a composer who has already made a name for himself comes this large-scale work. It is mature music of considerable appeal and achieves a high level of success. The sixteen pages are that many of music that is big in conception and equally so in attainment. It is music that is individual in idea and treatment—organ music that is more akin to the Liszt tradition than that of Rheinberger—music of effect rather than scholasticism. A good player is requisite, as well as an adequate instrument. It is truly big music, elevated in concept, masterly in its working out. The composer belongs to no school and has achieved his own individuality; the idiom is one of today—the score is free from style limitations or clique peculiarities. This piece is basically concert music of the best class. A competent player will revel in its possibilities.

A broad introduction leads to a toccata-like main subject, brilliant and arresting. After an exposition this is relieved by a more lyrical section scored for lighter stops, a fugue of sorts; a return to a more complicated setting of the principal thematic material builds to a solid climax. A virile recapitulation of the main material is followed by an augmented version of the opening introductory theme. We can look for early and frequent appearance of this title on the concert programs of our leading players.

• • •
"Five Movements" by Henry Purcell, arranged as a suite for organ by S. Drummond Wolff; published by Western Music Company, Ltd., Toronto, Ont.; agents for U.S.A., British-American Music Company, Chicago.

The arranger has chosen a series of pieces by the great English composer Purcell and from them has made a most effective suite for organ. None of the music is anything above the medium grade of difficulty and the arranger has had the good sense to registrate and design his organ version so that the pieces will sound and fit well even on a small organ. The five numbers treated are a Trumpet Tune, from "Bonduca," "Lament," from "Dido and Aeneas," Allegretto from the Harpsichord Pieces, "Ayre" from "King Arthur" and Trumpet Gavotte from the Harpsichord Pieces. This is all beautiful music, representative of the product of a great composer who is too little known today by his actual music.

• • •
"Old Italian Masters for the Organ," edited and compiled by M. Enrico Bossi; published by C. F. Peters Corporation, New York, Leipzig and London, in Edition Peters.

The even dozen pieces in this album are drawn from the music written in Italy during the three centuries that mark the supremacy of that nation in the field of music, particularly that of the organ. This great apostle of later Italian organ, Bossi, chose from the infinite resources of the past these representative pieces. Chronologically they span from Bassani and Pollaroli, before the turn of the 1600s, through Martini, close to 1800. Here in this handsome volume we



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• • •
"Lamentation," by L. Vierne; "Easter Dawn," by Alphonse Schmitt; "Easter Procession," by J. Noyon; "Easter Morning," by C. Galeotti; "Elevation," by L. Boellmann; "Sabbath Prayer," by Ch. Lenepveu; "Toccata," by J. Roques; "Benediction" by S. Karg-Elert; "Prelude-Offertoire," by A. Calvire; "Sortie," by C. Gounod; "Trumpet Tune and Air," by G. F. Handel; "Petite Pastorale-Champenoise," by Th. Dubois; "Offertoire for the Feast of the Ascension," by Dubois; "Finale-Toccata," by M. Paponaud; "Arioso," author unknown, arranged by Robert Leech Bedell; all published in Edition "Le Grand Orgue," Brooklyn, New York.

This series of organ works, all edited by Dr. Bedell, is becoming one of the significant ventures of its kind. The editor is seek-

ing out valuable works from the past, significant numbers that for one reason or another have dropped out of sight, have been unavailable or out of print, or otherwise impossible to get, and publishing them. As may be judged from the extensive lists of new reprints listed, the size of the catalogue is increasing. We are given organ music of all schools, all epochs and of all grades of difficulty. There are virtuoso titles listed above and short works of such simplicity that they can be used in first-year teaching routine. Most of the material is entirely new to this reviewer and he prides him-

self on his knowledge of the available repertory. There is some music included that is of the first rank. A complete catalogue of the issues of this publisher to date would make interesting and profitable reading.

A TWO-MANUAL WICKS organ in St. Catherine's Catholic Church, Milwaukee, will be dedicated with a recital by Mario Salvador May 12. St. Catherine's was built in 1950 and is regarded as one of the finer churches of the city. The instrument was installed by the United Organ Service Company of Milwaukee.

Ruth Barrett Phelps
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At the thirtieth anniversary of the Hymn Society of America emphasis will be placed on the American hymn writers of the twentieth century and their contribution to hymnody. The celebration in New York will be from Friday, May 16, to Sunday, May 18. The first event is a dinner on Friday at 7 o'clock at the community house of St. Bartholomew's Church, at which honor will be paid to living American hymnists and a brief address on the American contribution to English hymnody will be delivered by Dr. Henry Wilder Foote of Boston.

At the Brick Presbyterian Church Saturday morning reports of the present activities and program of the society will be made, the session ending with a commemorative service for those connected with Brick Church who have contributed hymns to our worship. It will be held in the chapel of the church, which has just been completed. The Rev. Tertius van Dyke, son of Dr. Henry van Dyke, pastor of the Brick Church at the turn of the century, will make the address.

Saturday afternoon the celebration will continue in the Church of the Blessed Sacrament. Dr. Charles M. Courboin will play a chorale prelude recital at 2 o'clock and the choir of the Pius X School of Liturgical Music will sing motets and Gregorian melodies. After an address by Msgr. William T. Greene the service will conclude with Solemn Benediction, at which the choir will be directed by J. Vincent Higginson. At 3:30 Mr. Higginson will deliver an address in the parish hall on the results of a recent study of the teaching of hymns to the Indians of North America in their vernacular. At 5 o'clock the revision of the "Julian Dictionary of Hymnology" will be considered by the society's Julian revision committee.

The celebration will close Sunday afternoon, May 18, with a hymn festival at St. Bartholomew's Church. American hymnic, organ and anthem music will be used exclusively. Guest choirs, both adult and junior, will join St. Bartholomew's choir, directed by Harold W. Friedell. A brief address will be given by Dr. Helen Dickinson on the significance of the occasion.

Complete programs of the meetings in New York will be ready this month, and will be sent on request by the society at 297 Fourth Avenue, New York 10. All the events, the dinner and the services and meetings, are open to the public.

We can now announce that the new leaflet containing a dozen representative American hymns will be ready early in May. Sample copies may be obtained by enclosing a long return envelope. The leaflet includes a short list of other lyrics that deserve equal consideration.

REGINALD L. McALL.

MRS. VIRGINIA CARRINGTON THOMAS has signed an exclusive contract with Mills Music, Inc., for the publication of her organ compositions and arrangements. Mrs. Thomas is a native of New England, having been born in Bristol, Conn. She is a graduate of Yale University, where she received her music bachelor's degree, and is also a fellow of the American Guild of Organists. She was professor of music, teaching organ and theory, at Florida State College and for ten years headed the Hammond School of Organ.

ROBERT D. PETTIJOHN, former organist of the United Presbyterian Church in Topeka, Kan., and at present assistant to the chaplain of the Tennessee Military District, has been promoted to the rank of corporal. Corporal Pettijohn has been at the Tennessee Military District since January, when he was transferred from Fort Jackson, S.C. He entered the army April 10, 1951. Corporal Pettijohn is a graduate of the Topeka High School and the University of Kansas, where he received a B.S. in music education.

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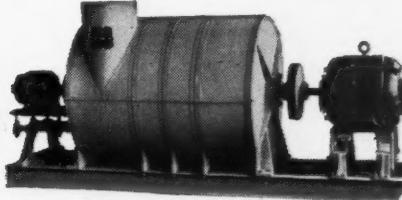
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MARY WIGENT, a graduate of the School of Sacred Music of Union Theological Seminary, was appointed minister of music of the First Methodist Church, Fort Wayne, Ind., last September. For two years she studied organ with Claire Coci in New York, where she was organist and director at the Strong Place Baptist Church, Brooklyn. Miss Wigent has bachelor's and master's degrees from the Northwestern University School of Music and subsequently was teacher of organ at Del Mar College, Corpus Christi, Tex. In addition to her college teaching she has served as organist at the Edison Park Lutheran Church and as organist-director at the Wilmette Lutheran Church.

For the last four years the associated churches in the city of Fort Wayne have sponsored a Saturday evening program featuring organists in the city. This program, known as "Organ Reverie," is to encourage the radio audience to attend church on the following Sunday. For the last month Miss Wigent has been the organist on this program and she will continue to play weekly recitals through May.

WILLIS ORGAN IN BERMUDA OPENED IN RECITAL SERIES

A series of four recitals by Walter Baker, W. Norman Parker and E. Power Biggs was played in the first three months of the year to open an organ built by Henry Willis & Sons, Ltd., of London for Christ Church, Devonshire, Bermuda. Mr. Baker played Jan. 31, Mr. Parker was heard Feb. 21 and Mr. Biggs gave recitals March 11 and 13. The events were sponsored by the Friends of Christ Church, Devonshire, and the Bermuda Musical and Dramatic Society.

The three-manual organ is divided with the great, swell and pedal on a platform at the west end of the church and the choir section in the east end. Certain stops in the choir section are duplexed on the pedal. The resources of the instrument are as follows:

GREAT ORGAN.

Lieblich Bourdon, 16 ft., 61 pipes.
Open Diapason No. 1, 8 ft., 61 pipes.
Open Diapason No. 2, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.

Geigen Diapason, 8 ft., 61 pipes.
Hoh Flöte, 8 ft., 61 pipes.
Sylvestrina, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 61 pipes.
Viola, 4 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Contra Oboe, 16 ft., 73 pipes.
Trumpet, 8 ft., 61 pipes.

CHOIR ORGAN.

Quintaten, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Nason Flute, 4 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Sext, 2 ranks, 112 pipes.

PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.
Open Diapason, 16 ft., 12 pipes.
Sub Bass, 16 ft., 32 pipes.
Lieblich Bourdon, 16 ft., 32 notes.
Octave Bass, 8 ft., 12 pipes.
Flute, 8 ft., 32 notes.
Octave Flute, 4 ft., 32 notes.
Oboe, 16 ft., 32 notes.

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STEUBENVILLE, OHIO, CHOIR

HAS ITS SIXTIETH BIRTHDAY

A full festal service of choral evensong Sunday, May 4, will mark the sixtieth anniversary of the choir of St. Paul's Church, Steubenville, Ohio.

Organized in 1892, the choir has served since that time as a boys' and men's group. For the first service, Easter Day, 1892, vestments had been procured from a disbanded choir at Salem, Ohio, and the choir entered the church in procession with Professor J. A. Raynes, a native of England, as choirmaster. It is of interest to note that the choir so impressed visitors from St. Matthew's Church in nearby Wheeling, W. Va., who had come to attend a wedding, that arrangements were made with Mr. Raynes to visit Wheeling and to give the boys of St. Matthew's Church their preliminary training, leading to the establishment of a boy choir there.

Among the organists and choirmasters who have served St. Paul's in recent years have been Robert Lippert, the Rev. Frank Leaming, now head of St. Peter's School, Peekskill, N. Y.; Jack Rodgers, organist and choirmaster of Christ Church Cathedral, Louisville, Ky.; Robert Whitney, James Bergen, organist and choirmaster of St. Mary's Church, High Point, N. C., and Mrs. Frank McAfee, organist of St. Stephen's Church in Steubenville.

George Norman Tucker has been organist and choirmaster since January, 1949. Under Mr. Tucker's leadership the choir has given, in addition to its regular services, an average of two festivals a year and has organized the annual Steubenville choir festival of hymns and anthems, in which choirs from many of the Ohio Valley churches participate. The next festival will take place May 25. The choir is affiliated with Camp Wa-Li-Ro, headed by Paul Allen Beymer, where the boys enjoy a summer camp.

Following the sixtieth anniversary service a birthday party will be held May 6 in the parish-house.

RICHARD WEAGLY TO MAKE DEBUT AS CONCERT SINGER

W. Richard Weagly, choir director of the Riverside Church, New York City, will make his debut as a concert singer in Town Hall, New York, May 11. Mr. Weagly is probably one of the few professional choir directors to enter upon a singing career. He has devoted much of his time in the last five years to this pursuit. Mr. Weagly studied with Marya Freund in Paris for a year and has also worked with Eva Gauthier and Maria Kurenko in New York. He is scheduled to give nine recitals in Europe next autumn, starting in Gothenburg, Sweden, Sept. 19 and ending in Wigmore Hall, London, Oct. 28. He will visit Oslo, Stockholm, Copenhagen, Vienna, Brussels, Zurich and Edinburgh.

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CHICAGO TEMPLE PROGRAMS
PLANNED FOR MUSIC WEEK

To mark National Music Week the Illinois Federation of Music Clubs will sponsor noonday concerts at the Chicago Temple, Clark and Washington Streets, May 5 to May 9. Helen Westbrook, well-known organist and composer, and Allan Keller, tenor, will be heard on Monday. The chancel choir of the First Methodist Church, Evanston, under the direction of John K. Christensen, and Frederick Swann, organist of the First Baptist Church, Evanston, will present Tuesday's program. An organ recital will be given Wednesday by Robert Lodine. Victor Hildner will direct the *a cappella* choir of Concordia Teachers' College and Carl Schalk will play the organ Thursday. The last program will be by Frederick Marriott.

JAMES L. WOMBLE STRICKEN
AT REHEARSAL IN CHURCH

James L. Womble, 58 years old, choir-master and organist of the Church of the Good Shepherd in Jacksonville, Fla., for more than six years, died after a brief illness. While rehearsing the anthem prior to the morning service March 30, he was stricken with a heart attack and passed away the following Tuesday.

Besides being a member of the A.G.O. chapter Mr. Womble was an active member of the Jacksonville Friday Musicals and a past choral conductor in the Jacksonville Woman's Club.

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C. Albert Scholin, M.M.

Organist - Composer
Kingshighway Presbyterian Church
5010 Cabanne Ave
St. Louis 13 Mo

William Ripley Dorr,

Mus. Bac., B.S.
Mary Star of the Sea Church,
San Pedro, California

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New York 10, N. Y.
Conductor, Greenwich (Conn.)
Choral Society

BETTY LOUISE LUMBY

M.MUS. F.A.G.O.
Detroit Institute of Musical Art
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DAVID C. BABCOCK

Minister of Music
Trinity Methodist Church
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MARIE BRIEL HUMPHRIES

M. MUS., A.A.G.O.
Chicago Temple
FIRST METHODIST CHURCH
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GEORGE NORMAN TUCKER

MUS. BAC.
SAINT PAUL'S CHURCH
STEUBENVILLE,
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